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The new direction of the Paris Opéra is to be congratulated; "Hippolyte and Aricie," a tragedy in five acts and a prologue—the music by Jean Philippe Rameau, to the text of the Abbé Pellegrin, was admirably presented on Thursday, May 14. The work itself seemed somewhat out of its element on the vast stage of the opera house; and as the libretto is horribly wearisome, the costuming extremely simple, the ballet reduced in numbers, one is forced to ask if this work of Rameau was worth the attempt for the benefit of the few to whom it would prove of interest. The Abbé Pellegrin has sweetened the somewhat disagreeable story of Phèdre, added a descent into the infernal regions, and a happy denouement, in the marriage of the revived Hippolyte to Aricie. On this story, stupid and monotonous, beside which "Fidelio" is a marvel of life and action, Rameau has written a score in which there are some admirable things—notably the trio of the infernal deities and the invocation of Theseus, but even these are quite submerged in the general dullness. The interpretation was suitable. Madame Bréval was very dramatic and beautiful. She alone seems to possess all the requirements for these classic roles. A debutante, Mlle. Gall, proved herself an artist. She has a pretty voice and some intelligence as an actress. Delmas was superb as Theseus, and mention must be made of Gresse in the role of Pluto. Mr. Plamondon as Hippolyte sang well, but is not an actor. The chorus was not always true to pitch. The orchestra exaggerated the slowness of all the tempi. For those who know the beauty of the style of this revolutionary epoch in musical history, its facile inspiration, its fecundity of new ideas, even to the point of prodigality, an analysis of this work is superfluous. That it well merited the revival, despite a certain monotony, is admitted, and the direction of the Opéra has done well in rescuing the work from the oblivion of 140 years. It is entitled to its place in the

repertory of the National Academy, not alone because of its own merit, but because Rameau was one of the founders of the Paris Opéra.

The concert given on Tuesday evening at the Trocadero for the benefit of the Italian artists in Paris proved a great success. Those who so generously gave their services made it the occasion of new triumphs, and were greeted with much enthusiasm. Four Italian artists of wide reputation formed the principal attractions. Emma Carelli is a dramatic soprano gifted with a powerful voice, delightful in timbre, especially fitted for operatic singing, but equally charming in small "chansonnettes." Her success was enthusiastic, notably in the air from "La Tosca," to which she was obliged to add the big aria from "Cavalleria Rusticana." Isabella Svicher, also a great artist, sang the mad scene aria from "Lucia di Lammermoor" with a limpidity of tone, pearl like in quality. Later on, she sang the aria "Caro Nome," from "Rigoletto." Luigi Rossato, a superb basso, rendered with ease and feeling the aria from "Don Carlos." The entrance of the renowned artist Bonci was naturally impatiently awaited, and upon his appearance he received a greeting with cheers. If, according to some judges, Bonci does not possess the vocal richness and ringing tones of Caruso, his voice has qualities possibly more precious. With consummate art he obtains the most delicious effects and subtle nuances, which give his singing an incontestable charm. After his aria, "Elle ne croyait pas," from "Mignon," he received an ovation, to which he responded with "Vieni amor mio," recently

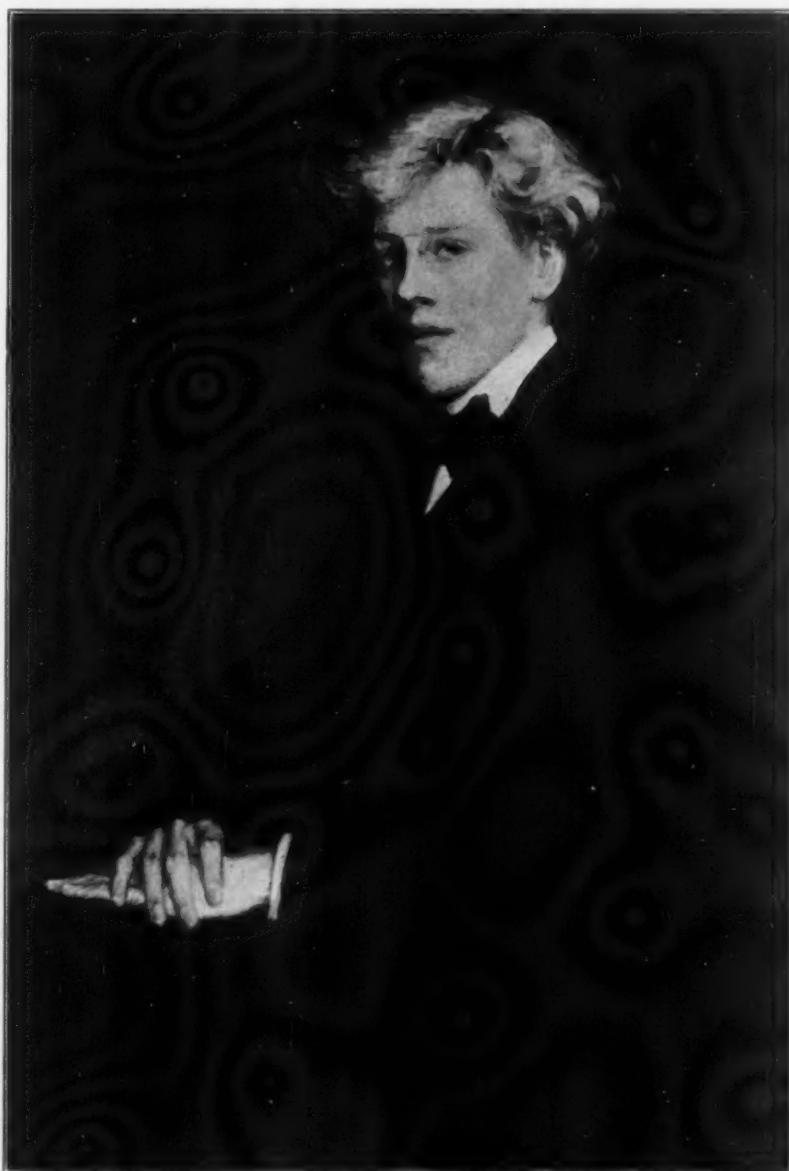
of Mlle. Korsoff and M. Dangès in a scene from "Le Barbier de Seville"; also of Alice O'Brien in the aria "Fors'è lui" from "La Traviata," in which she revealed much ability; of a young Italian violinist, Vittorio Emanuele, who, with much virtuosity, performed the G string variations of Paganini on Rossini's "Moïse," and of the young violinist's teacher, M. Santa Viteca. A ballet was danced by Mlles. Zambelli, Lobstein and Boni, three stars of the Opéra; Madame Ferrari played a rhapsody of her own composition on Andalusian themes, accompanied by the splendid band of the Garde Républicaine, which organization was heard also in various other selections. To conclude (owing to the lateness of the hour), the program was hurriedly brought to a close with a fine rendition of the quartet from "Rigoletto," in which Mlles. Brozia and Flahaut, MM. Bonci and Dangès took part, when the audience shouted a deafening storm of bravos, until the lights and themselves were turned out.

Mlle. Flahaut, the contralto mentioned above, who is at present a member of the Paris Opéra, has been engaged for the Metropolitan Opera, of New York. She signed a three-years' contract with the late director, Mr. Corried—the last engagement he is said to have made before giving up his directorship.

Three Italian artists, counted among the most distinguished of their compatriots, gave us the pleasure of hearing them sing at a "five o'clock," arranged by the Figaro, the day following

the concert at the Trocadero. The warmth of the welcome accorded them and the enthusiastic applause left nothing to be desired, proving the appreciation of those invited and confirming the victory of the preceding evening. The accompanist on this occasion was the well known vocal instructor of New York, Mr. C. de Macchi, who is on his way to Rome to direct a season of opera, but who remained in Paris to assist his fellow countrymen in these concerts. Emma Carelli, a soprano from the Scala at Milan, sang an aria from "Cavalleria Rusticana" and songs by Costa and Tosti. She scored an instant success. After Madame Carelli, a basso-cantante, Luigi Rossato, interpreted in a masterly way the romance of Nabucco from "L'Africaine" and the "Dream of Attila," by Verdi. Two brilliant arias, from "Traviata" and from "Rigoletto" proclaimed the virtuosity of Isabella Svicher. Our up to date musicians rather disdain these compositions, but they are wrong, since these arias serve to display the talent of their interpreters—the freshness, youth and charm of a bygone day, and above all, the art of Italian bel canto and classic vocalization. Mlle. Svicher as entrancing. Two other artists must be mentioned who lent their assistance, Mary Montana and Valentine Boucher. Mary Montana, whose real name is McEvilly, is a young American, endowed with a lovely voice. Hitherto we have heard her only in salons, but her talents are worthy of a broader field. It is said that President Roosevelt is interested in the debut of this young lady.

A matinee was given at the Odéon this past week, the proceeds of which were to be donated to the erection of a monument to Alfred de Vigny. It proved a rather lively affair. "Nuit de Reve," the music by Florent Schmitt, was given. This composer, dissatisfied with the shortcomings of the orchestra, arose and stopped the performance of the work, and ordered them to begin over again, as though a rehearsal were in progress. Seeing this, Mr. De Max, an actor, who was already on the stage and had, in fact, begun to speak his lines, left the scene after a few indignant remarks. Tumult followed. The curtain was lowered amid general excitement. Finally Mr. De Max was prevailed upon to resume, and the performance re-commenced "da capo." Referring to another part of this same matinee disturbance, a writer in the Rappel questions whether the selection of Mlle. Polaire (a popular music hall artist) to act in a play by M. Xanrof was a judicious choice, and concludes: "I know



ARTHUR SHATTUCK.

written by Leoncavallo, but he smilingly declined to favor with another encore number. Later in the evening Signor Bonci sang the well known "Racconto" from "La Bohème," which was redemanded with such vehemence that he was obliged to repeat it. These Italian artists were accompanied by Clementino de Macchi, the New York maestro, whose playing was most musicianly and dramatically helpful to the singers. A place apart must be given Mlle. Brozia, the new star at the Opéra, who interpreted with superior art the air from "Mefistofeles" and a melody, "A une fiancée," by Gabrielle Ferrari. Mention must be made

what will be said; that poetry, especially when it is sublime, does not bring good receipts. Well, that cannot be helped. Perhaps it would have been better to renounce big receipts than to place under the patronage of Alfred de Vigny a performance which the great and austere romancist would have neither liked nor understood."

The "spring time" has arrived and just now one hears much about "engagements" between lovers, and others. In a duel which was fought two days ago between two music critics at the Parc des Princes, in Paris, Pierre Lalo inflicted a slight wound to Maxime Vuillemin's forearm in the fifth bout. The principals, according to the *Liberté*, were Pierre Lalo, music critic of the *Temps*, and Maxime Vuillemin, music critic of *Comœdia*, and the cause of the encounter was a newspaper polemic. M. Lalo is a practised fencer, while his adversary held a sword for the first time. He, therefore, contented himself with keeping his arm extended, with his sword pointed toward his adversary. M. Lalo attacked with considerable vigor, but could not get behind his opponent's guard. Twice his sword touched him, once in the chest and once in the abdomen, but failed to inflict a wound. It was not until the fifth bout that M. Lalo inflicted a slight wound in M. Vuillemin's forearm, which put an end to the combat. The two adversaries then shook hands. The cause of this quarrel was a note which appeared in *Comœdia* regarding the suppression of an act of the ballet "Namuana." In this note M. Vuillemin stated that M. Lalo should not have authorized this suppression in his father's work. M. Lalo replied to this note in the *Temps*, and M. Vuillemin retorted in language which caused M. Lalo to send him his seconds.

Mlle. Coppée, sister of the French poet, died yesterday at the age of eighty-two. [Coppée himself has died since.—Ed. MUSICAL COURIER.]

The Académie des Beaux Arts has decided to permit Nadia Boulenger, against whom a technical objection had been raised, to enter for the Prix de Rome music contest.

A benefit for the Society of Dramatic Authors will be given at the Grand Opéra. Melba, Caruso and Renaud will be heard in Verdi's "Rigoletto," and the artists should prove a sufficient attraction to arouse the enthusiasm of the public. The society will doubtless realize a large amount, for already three-quarters of the house is sold out to the subscribers, as well as to others among the most distinguished of the fashionable world of Paris.

Monsieur and Madame Albert Blondel closed on Tuesday their series of receptions with a brilliant musical fête, at which Mesdames Félia Litvinne and Marguerite Long, Monsieur Van Dyck and Micheline Kahn assisted. The program opened with a new work of Büsser for harp, with accompaniment of flute, cornet, clarinet, violoncello and contrabasse, ravishly interpreted by Micheline Kahn, one of the most brilliant and gifted pupils of Hasselmans. Monsieur Van Dyck and Madame Litvinne

each in turn aroused the enthusiasm of all present by their noble style and peculiar charm, of which they both know the secret in their interpretation of songs of Beethoven, Schubert, Schumann, Fauré, Widor, and Rubinstein. The variations in C minor by Beethoven and three exquisite little pieces by Fauré found an incomparable interpreter in Madame Long, always popular and always well received. The superb program closed with the duet from "Götterdämmerung," which Madame Litvinne and Monsieur Van Dyck literally surpassed themselves, leaving an electrical and ineffaceable impression. Among those present were: Princesse Jeanne Bonaparte, Marquise de Villeneuve, Princesse de Brancovan, Marquise de Saint-Paul, Marquis et Marquise de Saint-Lieux, Comtes et Comtesse François de Franqueville, de Beedelèvre et de Saussine, Mmes. Charles Max, Foulon de Vaulx, Gabriel Ferrier, De Nuovina, Verdé-Delisle, Comtesses Soltyck, De Matharel, Baroness d'Aubigny, De L'Espée, Duc de Pomar; MM. et Mmes. Alexis Rostand, Marcel Trélat, Wencker, Du Buit, De Curzon, della Torre; MM. Widor, Hasselmans, Hoskier, R. Le Lubez, Moszkowski, Comte Arthur de Gabriac, etc.

The third recital of Moriz Rosenthal, on Thursday evening, May 14, at the Salle des Agriculteurs, was the occasion of a veritable triumph from first to last for the genial pianist. The hall was packed with an audience that expressed an almost delirious admiration. Rosenthal surpassed himself, and among those who applauded could be counted many well known Paris musicians. He succeeded in convincing and winning those who have hitherto accorded him only strength and virtuosity. He played with much tenderness and charm several small pieces of Couperin and Scarlatti and a passepied of Bach. The interpretation of the "Etudes Symphoniques" of Schumann was incomparable. It constituted of the "Don Juan" fantasia of Liszt, the "pièces de résistance" of the evening. Schumann is the favorite composer of the great pianist, who comprehends perfectly his varied style. The musicianly qualities of the fantasia of "Don Juan" are contestable, but it afforded Rosenthal the opportunity of exhibiting an extraordinary and unrivalled technic. He drew from the piano almost the sonority of an orchestra. Three composition of Chopin (a nocturne, the barcarolle, op. 60, and a mazurka) completed the program, and to an encore the pianist responded with another mazurka by the same composer. A fourth and final concert is announced for next Thursday afternoon.

At the Opéra Comique the public rehearsal of the "Clown" was excellent. Geraldine Farrar scored a success equal to that of two years ago in the same part. This singer will give a series of representations which will be watched with interest. She is said to be a marvelous Manon.

At the Gaité the Isola Brothers promise for next season a series of new operas, notably "La Princesse d'Auberge" by Jean Blockx.

Immediately after the Italian concert at the Trocadero, the tenor Bonci left for Vienna, where he is to sing in "La Bohème," "Don Giovanni," and "Rigoletto," at the Imperial Opera. After that he will proceed to London, where he is engaged to sing at Covent Garden.

Next autumn Parisians are to have another opportunity of witnessing English plays given by English actors

in their native tongue, says the Herald. The Théâtre Anglais, which owes its institution to Maxime Shottland, will be opened next September in the vicinity of the boulevards.

The annual charity concert, organized by Madame Marchesi, under the patronage of the American and British Embassies, will take place tonight.

The Société Nationale de Musique will give its 356th concert on Tuesday next at the Salle Gaveau. The orchestra will be conducted by Vincent d'Indy.

Among the students at the Dessert studio is Fräulein Otti Hey, the daughter of Julius Hey, the celebrated vocal teacher of Munich, who numbers among his pupils Andreas Dippel, tenor and associate director of the Metropolitan Opera of New York. DELMA HEIDE.

Caroline Hudson, Successful Oratorio Soprano.

Caroline Hudson, who has been rated as one of a few highly successful oratorio sopranos, is to be under the management of Walter R. Anderson. She has many bookings ahead for next year.

Strange as it may seem, the question of a first class soprano who possesses adequate voice and musicianship for oratorio work is a perplexing one, and Miss Hudson's recent achievements have demonstrated her qualifications sufficiently in this regard to be in great demand with the important festivals and large choral societies.

Nature endowed Miss Hudson with a rare soprano voice, musical instinct and abundant temperament. She was fortunate, too, in the advantage of receiving a liberal musical education abroad, which has pre-eminently fitted her for a high position among oratorio and concert artists.

That Miss Hudson will have a very busy season is assured. Her manager, Mr. Anderson, has already a large list of bookings to her credit and is daily in receipt of inquiries for her services. Her appearance in Bach's "St. Matthew" with the New York Oratorio Society was a pronounced success. Among other important engagements filled since her recent return from abroad were: Soloist with Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Cleveland Harmonic Society, Jersey City Choral Society, Lansing (Mich.) Festival, Cleveland Fortnightly Club, and in recitals in Buffalo, Detroit, Toledo, Oberlin, Amsterdam, Newburgh, Wooster, etc., also engaged for New York Chautauqua, Buffalo Festival, Ocean Grove Assembly, Southern tour in January, concert tour in Europe in June, 1909.

A. M. Wright to Europe.

A. M. Wright, of Boston, sailed from New York last Thursday on the Deutschland. Mr. Wright will make a several months' sojourn on the other side of the Atlantic. He will visit the noted musicians and also spend much time in the famous art galleries of Europe, as Mr. Wright is an ardent devotee of art, as well as a connoisseur of music.

Mr. Wright's grasp on matters of musical importance stamps him a man of unusual capacity, and underlying this aptitude is his keen enthusiasm, which makes him a delightful companion. His large circle of friends in the musical and art worlds includes the celebrities of the present period. Mr. Wright will undoubtedly return to Boston next fall thoroughly equipped with new ideas, which will be manifest in the near future.

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24 LUITPOLD STRASSE.
BERLIN, W., May 14, 1908.

Godowsky's tour of the Orient, which was partly a pleasure and partly a professional trip, brought the renowned artist some of the greatest ovations of his life, and it enabled the inhabitants of Constantinople and Athens to hear piano playing that proved a revelation to them. Never did piano recitals arouse such enthusiasm in these two cities, and Godowsky, not only in point of artistic success, but also in point of attendance and receipts, broke all records. At Constantinople his audience was made up of the diplomatic corps, high Government officials and members of the best society of the city. At Athens, where he gave two concerts, Prince George and consort attended; they came to represent the King and Queen of Greece, who were out of town, being the guests of the Kaiser and Kaiserin at Corfu. As a result of his overwhelming success, the great pianist has been engaged for a series of ten concerts to be given in the Balkan States, Constantinople, Athens, Smyrna, Alexandria and Cairo the latter part of December, next season.

Godowsky was accompanied on his tour, which lasted from March 29 to April 23, by Mrs. Godowsky, Maurice Aronson (his assistant and secretary) and Max Reiniger, his impresario. The party had many interesting experiences, and numerous snapshots of the celebrated pianist were taken, some of which I herewith reproduce; they will be found very interesting. An event of special interest was the visit of the party to His Highness Sherif Ali Haidar, the present chief of the Mahomet family, the direct descendant of Mohammed. This interesting man can trace back his lineage 1,326 years in an unbroken line, and far outdistances in this respect any living potentate of Europe. His Highness received Godowsky and his party very graciously, and both he and the members of his family showed them marked attention. The accompanying photographs show Mr. and Mrs. Godowsky with the chief's four sons; His Highness himself is not on the picture, as he never allows himself to be photographed. Godowsky is at the left. In the veins of these four men flows the blood of Mohammed. Mrs. Godowsky slept in the harem with the wives of His Highness; they were very attentive to her, dressed her up in Turkish fashion, and took her out

riding the next day. On taking leave, each member of the party received a costly present. Another picture shows us Godowsky standing alone in the Stadion at Athens, the largest amphitheater in the world, with a seating capacity of 80,000 people. He is also seen leaning against one of the pillars of the Acropolis.

There was a premiere at the Comic Opera last evening. Pizzi's one act opera, "Rosalba," was given, but it was not a success. Fifteen years ago, when the music of the New Italian School was beginning to bloom, it might have had more chance of succeeding, but now it smacks too much of sentimentality and banality. The libretto is quite banal, and what Pizzi has to say in tones has already been said so much better by Mascagni, Leoncavallo, Puccini, that the music by Pizzi really has no *raison d'être*. In short, it is the music of the New Italian School, without, however, a vestige of originality. Here, at least, the work will be shortlived.

The second operatic evening by the pupils of the Stern Conservatory occurred at Kroll's Theater on May 9. Acts and scenes from "Pagliacci," "Faust," "Freischütz," "The

Nitsch, who sang Canio in "Pagliacci"; Adolph Lölting, who was heard as Faust, and Wolfgang Philipp, who took the role of Baptista in "The Taming of the Shrew," and Anna Hütter as Princess Eudora in "The Jewess," excelled. Nitsch, in particular, has a very fine tenor voice, and he delineated the part remarkably well. From the class of Madame Nicklass-Kempner five pupils were heard; the best of these was Martha Roeseler, who gave an admirable rendering of the part of Katherine in "The Taming of the Shrew." Other pupils of hers, Wanda Frank as Margarethe, Marie Schreiber as Nedda, also did remarkably well as Nedda, also did very creditable work. William Farmer, the American baritone, did remarkably well as Petruccio in "The Taming of the Shrew." Farmer has a very fine stage presence, and he is a natural born actor. His voice is not large, but it has a very agreeable timbre, and he uses it very skillfully. He is a pupil of Kammer-sänger Karl Mayer. The performances were on the whole very creditable, and there was no lack of applause.

Dr. Ludwig Wüllner has been decorated by the Duke of Anhalt with the Cross of the Knight of the first class of the Order of Albrecht the Lion. The famous lieder singer, as I stated last week, has also been appointed honorary member of the Stockholm Academy. Wüllner is the only German concert tenor who has scored sensational successes in every country of Europe; he holds in this respect a unique record.

Humperdinck conducted a program of his own compositions at Gratz in Austria last week with unqualified success. His "Moorish Rhapsody," parts of his Shakespeare music and excerpts from "Hänsel and Gretel" were rendered. A big banquet was given in honor of Humperdinck in which Wilhelm Kienzl, the composer of "Der Evangelist," made a speech. Humperdinck replied, telling in his inimitable, modest manner of his first meeting with Richard Wagner.

In honor of Jacob Stainer, the founder of the German School of Violin Making, a tiny museum, consisting of one room, has been opened at Absam, near Innsbruck, in the Tyrol. Stainer was born in 1621; he studied violin making with Nicholas Amati at Cremona. The influence of Amati is very noticeable in the Stainer violins. During the latter part of his life Stainer was terribly harassed by creditors, and he finally became insane. He died in abject poverty in 1683, a disappointed man. There was a time, long after his death, when the Stainer violins were considered superior to the best products of the Cremona School.

The Philharmonic Orchestra had a brilliant success in



Mrs. Godowsky, Reiniger, Aronson, Godowsky.
GODOWSKY AND HIS PARTY IN TURKISH COSTUME—CONSTANTINOPLE.

Jewess" and "The Taming of the Shrew" were given. The stage management was in the hands of Nicolaus Rothmühl, as usual, and the performances were conducted by Professor Gustav Holländer, director of the school. The teacher represented by the largest number of pupils was Rothmühl; nine from his class took part, among whom Emil

harassed by creditors, and he finally became insane. He died in abject poverty in 1683, a disappointed man. There was a time, long after his death, when the Stainer violins were considered superior to the best products of the Cremona School.

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BERLIN W., GERMANY, KURFÜRSTEN STRASSE 10

GLENN HALL TENOR

Madrid. The slow movement of the Beethoven fifth symphony was stormily redemanded. Richard Strauss was received by the King. Everywhere in Spain the famous orchestra and its distinguished leader have been received with genuine Latin enthusiasm.

Gustav Mahler has completed his seventh symphony. The rights of the first performance have been conceded to the Concert Bureau Emil Gutmann. Munich will be the first city to hear the work.

Ludovic Halévy, who died at Paris last Friday at the age of seventy-four, had a curious career. He began as a spirited, entertaining, successful writer of merry operetta librettos and ended as a sedate, dignified and tedious

the other day by C. G. Boerner, of Leipsic. These were the manuscripts formerly in the possession of J. Joachim, Philips Spitta and Hedwig von Hollstein. The score of Bach's cantata, "Wo soll ich fliehen hin," was sold to a Berlin dealer for 5,550 marks. Beethoven's G minor fantasy, op. 77, brought 5,100 marks. This composition was written at the country estate in Hungary of Count Brunswick, to whom it is dedicated. At the same place and about the same time, Beethoven wrote his F sharp major piano sonata, which he dedicated to Therese Brunswick, his "Unsterbliche Geliebte"; this brought 4,500 marks. Beethoven himself had a very high opinion of the F sharp major sonata, as may be inferred from the following lines, which he wrote Czerny: "People are always speaking about the C sharp minor sonata, and yet I have writ-

works. One page of the manuscript of Chopin's B flat major mazurka, op. 7, No. 1, brought 995 marks. Various Schubert lieder were sold for 500, 800 and 2,000 marks. They were all purchased by the Vienna Municipal Library, which buys practically every manuscript of Schubert's that reaches the market. Richard Wagner's famous letter to the milliner, Fräulein Bertha, went for 950 marks.

ARTHUR M. ABELL.

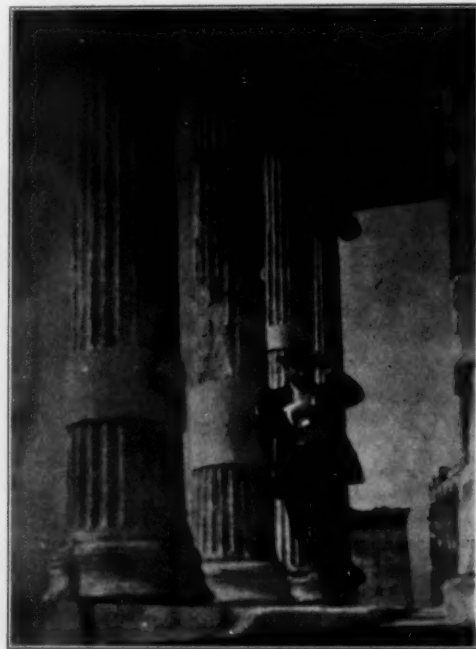
The ninth Bremen Philharmonic concert consisted of Mendelssohn's A minor symphony, Wagner's "Christopher Columbus" overture, "Meistersinger" prelude, and violin numbers played by Joan Manen. The tenth concert offered Berlioz's "Harold" symphony, excerpts from Cherubini's "Ali Baba," Beethoven's "Egmont" overture, etc. The



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GODOWSKY LEANING AGAINST A PILLAR OF THE ACROPOLIS.

Academician. His name will live longest through his operetta librettos, written in conjunction with Henri Meilhac, for Offenbach. His "Parisian Life," "Bluebeard," "The Grand Duchess of Gerolstein," "The Beautiful Helena," etc., which Offenbach set to such bewitching music, will live long after his more serious dramas will have been forgotten. It was a pity that Halévy was made a member of the Academy at Paris, for he seemed to think that that appointment called for a severe mien and a furrowed forehead on his part, and above all, for the casting aside of his greatest heritage—humor.

An interesting autograph collection was sold at auction

ten much better things; the F sharp major sonata is far superior."

Manuscripts of Brahms' brought good prices; they have increased enormously in value during the last few years. His "Weg zur Liebe" and "Die Mehre" brought, together, 1,100 marks. The "Variations on a Theme by Haydn," eighteen pages, dated July 11, 1873, sold for 3,100 marks; this is one of Brahms' most popular compositions. The composer presented the manuscript to Spitta in December, 1873. There was lively bidding for the manuscript of Haydn's "Einleitung, Recitative and Aria, Zur Geburtsstagsfeier des Fürsten Nicholas Esterhazy." This went to a Viennese for 5,460 marks. It is one of Haydn's earliest

eleventh program was Volkmar Andreae's symphonic fantasy for orchestra, organ, tenor solo, and tenor chorus, and Schubert's C minor symphony. The twelfth concert presented Mozart's D major symphony, vocal numbers, and Beethoven's "Ninth" symphony.

The Munich Orchestral Society (Jan Ingenhoven, conductor) recently performed Handel's concerto grosso, No. 14, Mozart's clarinet concerto, Philip Emanuel Bach's E flat symphony and Cherubini's "Medea" overture.

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LONDON, W., May 20, 1908.

As an indication of what the musical season has in store for Londoners, the announcements in one of the daily papers last Saturday, of forthcoming concerts and recitals, occupied a space of one and a half pages. In this, of course, all the concert directions in the city were represented to a greater or less degree. Daniel Mayer has two columns in which to display the resources of his management, while Ibbs & Tillett, with a column at their command, included nearly fifty names in future announcements. The Karl Junkermann concert direction only mentioned the names of those for whom they have the sole management: Corstantino, El-Tour, Kubelik, Tina Lerner, Marie de Rohan, and Zimbalist. Leslie Hibberd devoted a half-column to announcements, in addition to the diary of events to take place in the next fortnight at the top of their column. In fact, there was not an agency that was not represented on that page and a half last week. Besides, there is always the opera going on, and many, many private musicals, so that it cannot be said that London is not a musical city. In fact, leaving out the opera, of which you have much more in New York than we do here, what other city in the world has the amount of good music that London does? All the best musicians of Europe and America visit us during some portion of the year, and it is possible to hear all the famous singers and players without leaving London. Last week we heard Ysaye and Pugno, Elena Gerhardt, Nikisch, Kussewitzky, Zimbalist, Hambourg, and Mischa Elman, with eighteen or twenty other recitals crowded in between. This week is equally rich in good things out of the thirty-five or forty events announced.

"Tristan and Isolde" was the opera sung last Saturday evening at Covent Garden for the first time this season. Edyth Walker, who previously had been known as a contralto, did the part of Isolde, and all musical London is talking of her successful interpretation of the part. The Queen was present and there was a large audience.

"Rigoletto," "Bohème," "Meistersinger," "Lucia," "Tristan and Isolde," and "Aida" make up the repertory for this week.

During the week we have heard Mr. Kussewitzky, both as conductor of an orchestra and as a soloist on the double-bass. It was in the latter capacity that he was known in London last year, when his playing aroused such enthusiasm that his appearance this year was looked for-

ward to with interest and pleasure. There was, of course, much curiosity to see him in the new role, a role that is really quite novel to him, as he has only recently taken up the baton. As an interpreter of Beethoven he made an excellent impression, both for his sincerity and the artistic interpretation given. Surely no one ever had a more interested audience than the one that listened so attentively last Tuesday afternoon, and it was quite evident in the many recalls which Mr. Kussewitzky received that the new conductor was warmly appreciated.

At the gala performance on the 27th Bizet's "Pearl Fishers" (or, rather, the first act of it) is to be sung. Melba is to appear on that occasion in the garden scene from "Faust" and all the leading singers of the Opera are to be heard.

Erna Mueller, the Australian singer, who is well known in Great Britain, and who has been on various tours with Kubelik, has been again engaged to tour America with Kubelik. On April 24 she sailed for Australia with Kubelik and party, where they are to tour until the beginning of September. Miss Mueller possesses a fine mezzo-soprano



ERNA MUELLER.

voice and sings equally well in four languages, French, German, Italian, and English. She has met with great success wherever she has appeared. For the autumn season she has been booked for many engagements, both for London and the provinces.

Since their arrival in London, Mr. Turpin and Cecil Fanning have been in a constant rush of engagements, musical and social. For the past two weeks they have gone out of town for the week-end to visit friends, and

invitations, engagements to sing, and other attentions are being crowded upon this young singer and his teacher. Last week a lunch at the American Embassy, with music afterward, in which Mr. Fanning made a marked impression upon those present, was followed the next day by a private musical at Mrs. Barney's. Mrs. Barney is from Washington, and has taken the house formerly occupied by Whistler, in Chelsea, where she herself paints and entertains her friends. The studio is a delightful room, full of interesting pictures, and it was there that about twenty intimate friends of the hostess and of Mr. Turpin listened to a fine program sung by the young baritone, Cecil Fanning. Schubert, Carl Loewe, and some American composers were drawn upon for the selections, all of which were greatly enjoyed and appreciated by the rather critical audience. This week will be full of engagements for the young singer, as he has been secured for a number of private recitals. One June 1 he is to give his own recital, Mr. Turpin accompanying him, as is always the case. Before returning to America there is to be a stay in Paris, and Mr. Fanning will return home with an excellent repertory, although now he sings over 500 songs from memory.

On Saturday evening the Kussewitzky double-bass recital was quite one of the events of the week. In this recital Kussewitzky had the assistance of Henri Casadesus and Lazare Lévy, the former playing the violon d'amour in several numbers, in conjunction with the double-bass. The sonata No. 3 for violon d'amour and double-bass by Borghini, with which the program closed, was most exquisitely played, but the whole program was delightful from beginning to end. A Handel concerto, in which there was a piano accompaniment, a fantasia on "Sonnambula," and two of Kussewitzky's own compositions for his special instrument, gave opportunity to hear him as a soloist, while the three numbers with the violon d'amour were equally interesting. Some piano solos were played by Mr. Lévy, who also acted as accompanist.

The Philharmonic Society was conducted by Nikisch last Thursday evening, which means that the orchestral numbers were brilliantly played. The soloists were Elena Gerhardt, whose finished style is so well known to us from her yearly visits, and Zimbalist, the violinist, who played the violin part in Tchaikovsky's concerto. This young man has achieved a success in London and will be in America next winter, when there will be an opportunity to hear him. Nikisch was the conductor of a portion of the London Symphony Orchestra, which assisted Vera French at her concert last week. The young lady, still in her teens, is from New Zealand, but has been studying in Europe under several masters.

Mischa Elman's orchestral concert on Saturday afternoon, with the New Symphony Orchestra, gave opportunity for hearing the young violinist in Spohr's concerto No. 9, Tartini's sonata in G minor, and Mendelssohn's concerto in E minor. As already cabled to you, Mischa Elman made a profound impression by the beauty of his interpretation and playing; his art is that of maturity and experience; whether it be in Beethoven, Tchaikovsky, Brahms, Saint-Saëns, Spohr, Tartini or Mendelssohn, each interpretation seems to reach the heart of the composition and reveals compelling beauties. The critic of the Times remarked that: "Violinists may be fairly grouped into three classes—those who must play these things to show us that they can; those who can, but had better not, because in order

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to make their performance distinctive they must find new works to put into their programs; and lastly, there are the few who can bring the works home to us afresh and make us enjoy them with a new pleasure. Mischa Elman has now gained a sure place in this group; and no one could have wished for anything better than to experience anew the magical tone of the violin in the two slow movements, the dancing rhythm of Spohr's finale, and Tartini's vigorous and purposeful style, as they were interpreted on this occasion by Elman." The Tartini sonata was played with piano accompaniment, Waldemar Liachowsky at the piano. Mischa Elman has the good fortune to have his own accompanist, who is always at hand to play whenever he practices, with a result that is eminently satisfactory.

At the second of the Jan Hambourg historical recitals the vocalist was again Nevada Vanderveer, whose singing charmed the large audience present. This second recital was devoted to early English, French, and German masters, and in the "Golden" sonata of Purcell, Mr. Hambourg was assisted by Orry Corjeag. Miss Vanderveer sang first a group of old English songs, and afterward an old German, a Bach, a French song and one by Handel. The dates of the compositions ranged from 1658 to 1764. The program today brings musical history down to 1840, and Miss Vanderveer will sing selections by Mozart, Beethoven, Schubert, Schumann, and Franz.

This week we have already heard three of the leading singers of Germany: Tilly Koenen, Alexander Heineemann, and Elena Gerhardt, the programs sung being in the case of the two last mentioned entirely of German songs, while Miss Koenen had a group of Italian and another of English between the two German ones. Miss Koenen and Miss Gerhardt were here last season, when they established themselves as favorites with the musical world, and Mr. Heineemann has gained such a hold on the London public that it is expected he will sing again before leaving for Germany. His interpretation of dramatic songs is most effective, while Schumann's "Du Bist wie Eine Blume," that quiet little song, had to be repeated. There was an audience of connoisseurs in music, Marie Brema, Madame Olitzka, Madame Cleaver-Simon, Ingo Simon, Mr. and Mrs. Horatio Connell, Czernikoff and Amina Goodwin being among them.

Early in May the first audition of the Delle Sedie School of Singing took place at 12 Hill Road. Only professional pupils were present, four of whom sang. Herbert Deighton, a basso cantante, with a voice of beautiful quality, was heard in two numbers, "Si Tra I Ceppi," Handel, and "In Questa Tomba," Beethoven. He was especially good in the latter. Mr. Sichert sang with authority an aria from "I Due Foscari" and two Schubert lieder. Mr. Lightstone, of Montreal, has a sympathetic tenor voice, which he used

with good effect in "Caro Mio Ben." Oscar Peppercorn, a young singer, has a baritone voice of great beauty and promise; he was handicapped by a severe cold, but gave much pleasure in an aria from "Deborah." The program concluded with four songs by Mr. and Mrs. Simon: "Per la Gloria," Buononcini; "Se Ben Crudel," "Sapphic Ode," Brahms, and "Traume," Wagner. At the June audition two new voices will be brought forward, and friends of the pupils will be invited to attend.

Usually when a young man of seventeen plays as a soloist on any instrument the fact of his youth is taken into consideration when criticising his public work. Not so with Mischa Elman. He is a mature artist and as such receives serious attention, his work being judged as that of the older and world-renowned violinists. There will be opportunity of hearing him next winter in America, when he makes a tour beginning early in December.

Another of Victor Biegel's pupils has been heard in concert this week, a young tenor, Noel Fleming, son of Barton McGuckin. He has a fine strong voice, which has been well trained. He sang, among other numbers, Schumann's "Du Bist wie Eine Blume," "Frühlingsnacht," and a "Provençalisches Lied."

The first of the series of seven recitals that Ernest Sharpe is giving at Aeolian Hall during May and June took place on Monday afternoon. The scheme of these programs ranges from the music of the sixteenth century to that of America, and is of high interest to all students of music as interpreted in song. The music of old French and Italian of the sixteenth, seventeenth, and eighteenth centuries was that of the recital last Monday, beginning with "Arm Ye!" by J. B. Besard, 1576. Others by Salvatore Rosa, Scarlatti, Martini, Carissimi, three Scotch metrical ballads, three old English, three Irish folk songs arranged by C. V. Stanford, and three Purcell songs, "Sylvia, Now Your Scorn Give Over," "Ah, How Pleasant 'Tis to Love," and "I'll Sail Upon the Dogstar," completed the seventeen songs selected for the first recital. Two years ago Mr. Sharpe gave three or four recitals in London, each program at that time being devoted to the works of one composer; this year the programs will be more varied, the second one next week having Beethoven, Schubert, Brahms, and Schumann as the composers of the eighteen songs set down.

The second Ysaye and Pugno sonata recital on Monday afternoon attracted a large audience to Queen's Hall, the three works played being Brahms' sonata in D minor, César Franck's in A, and Saint-Saëns' No. 1, in D.

When Melba made her appearance last evening in "Bohème" it was the twentieth consecutive season that she has sung at Covent Garden, and during that time she has taken part in every gala performance. Some time in June she will give a matinee at Covent Garden, when the proceeds will be handed over to the Lord Mayor for distribution among various charitable institutions in London. At the gala performance next week in honor of the French President, Melba will probably sing the "Jewel Song" from "Faust" in French, although it was decided to give all the music in Italian.

In order to furnish the public with music in the parks during the summer, eighty-one bands are employed in London, with 1,185 performances arranged for. A penny secures a reserved seat in the enclosure, and another penny purchases a program. A band is to play every evening at the Victoria Embankment Gardens from seven to ten.

The opening of the Franco-British Exhibition was carried out under most unpleasant and unfavorable weather conditions. The exhibition, following the usual course, is

not yet complete, the exhibits are not in order, the grounds are unfinished, and last Thursday the mud and rain made the outdoor part of the ceremonies anything but agreeable. There is music all day, continuous concerts by four military bands going on afternoon and evening. The bands of the Grenadier Guards, the Scots Guards, the First Life Guards, and the South Lancashire are engaged, so there should be some good music heard. Some of the members of these bands were interested listeners at Kussewitzky's recital on Saturday evening.

Godowsky was in town during the past week, having come over to play at the concert of Wilhelm Sachse's Orchestra at Queen's Hall. The chief event of the program was Godowsky's playing of the Beethoven concerto in G. While in town Godowsky visited one of the colleges of music and played several compositions for the pupils, and also played at the German Athenæum one evening.

Mr. and Mrs. Emil Sauret are spending the season in London, where they have a host of friends and are receiving many attentions. A reception is being given for them next Friday afternoon by Mrs. Evers.

The violin concerto of Busoni was performed for the first time in England last week by Marian Jay, at her recital.

Two piano recitals are to be given by Gabrilowitsch, the first one on Friday, the 22d, the second one taking place a week later. In the programs are some of his own compositions, from op. 2 and 3, while Mendelssohn, Chopin, Schumann, Tchaikowsky, Moszkowski, Brahms, and Bach are also represented. An "Elegy," in variation form, by Daniel Gregory Mason, an American, will also be played at his second recital. Each program has a group of three Chopin numbers, and Schumann's "Carnaval" is also in the list.

Mme. Alma Haas, Alma Stenzel, Jean Schwiller, Robin Overleigh, York Bowen, Margaret Swale, Ida Kopetschny, George Mackern, Fermina Hoffmann, Hermann Sandby, Louise Dale, Kathleen Cabot, Wilhelm Sachse's Orchestra, Tora Hwass, Vera French, Pattie Hornsby, Geza de Kresz, Thea Girkens, Sven Scholander (who accompanies himself on the lute), a concert of the compositions of Paul Graener, Benno Schönberger, Dettmar Dressel, Irene St. Clair, Muriel Carryer, Jean Bernard, Ella Ivimey, were among the musical attractions of the week. A. T. KING.

The recent "Ring" cycle at the Dessau Opera was an exceptional success. The singers who won the major share of appreciation were Louise Reuss-Belce and Leon Rains. The last named basso also achieved success in the same city with his delineation and singing of Mephistopheles, in "Faust."

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Gabrilowitsch's London Success.

After Gabrilowitsch's first recital in the British capital after an absence of several years, an ovation was tendered him by the audience. The critics were of the same opinion as the public. The following day the Times wrote:

"Ossip Gabrilowitsch gave the third of his piano recitals in Saturday afternoon in the Aeolian Hall and made a deep impression, as he had done at his previous recitals, by the wonderful control which he showed over tone and rhythm, and by the ease and brilliance with which he played the most difficult bravoura passages. His playing of the scherzo of Schubert's sonata as remarkably delicate, and both his phrasing and his tone in the lovely trio were beyond reproach, but the sonata by Glazounow really gave him the best opportunity of showing his worth; in the first movement he conveyed a sense of swiftness and decision, in the second movement he lingered over the phrases with a poet's sense of beauty, and his playing of the final allegro was a really splendid tour de force; indeed, the sonata acted as a sort of touchstone and seemed to bring out all the finest points in his playing."

After the artist's last recital the London Lady of December 12, 1907, wrote as follows:

"Gabrilowitsch has won himself many admirers during his present visit to London, and never was a pianist's success better deserved. Gabrilowitsch never condescends to splitting the ears of the groundlings. His touch is very delicate, with the delicacy of great strength, and he always relies on artistic methods for his success."

Music Across the Hudson.

JERSEY CITY HEIGHTS, May 29, 1908.

Idealized physiognomies of Maurice Maeterlinck and Claude Debussy were thrown on a stereopticon screen at Hasbrouck Hall, Tuesday night, before an audience that tried its best to comprehend a great mystery. Perhaps a dozen persons in the hall had heard of "Pelleas et Melisande," but the remainder were at sea. However, it was a worthy effort, and all concerned in enlightening some benighted ones are entitled to credit. Jessie Bruce Lockhart, the manager; Edward Russell Perry, lecturer; Susan Levenberg, soprano; Herbert J. Braham, tenor, and Dagmar Rubner, pianist, all united to make the evening a success, which was the last of three entertainments under Miss Lockhart's management. Mr. Perry outlined the life and aims of Maeterlinck and touched upon the career of Debussy, giving at the same time some opinions about his music. Scenes from "Pelleas et Melisande," as produced by Hammerstein in New York the past season, were exhibited, but, in the opinion of the majority, there were not pictures enough. Miss Levenberg and Mr. Braham, who are both pupils of Anna E. Ziegler, of New York, sang the duet from the opera, both revealing well placed voices

and sincerity. After the "Pelleas et Melisande" lecture-recital, Mr. Braham sang songs by Nevin and Rogers; Miss Rubner played numbers by Debussy and Liszt; Miss Levenberg sang songs by Bemberg and Hollaender, and Miss Levenberg and Winifred Phillips closed the concert, singing a duet from "Lakme." E. L. T.

MUSICAL NEWS OF BROOKLYN.

A nameless operetta, being made up of compositions by pupils of the Master School of Music (vocal department), was presented in the hall of the parish house of Christ Church, South Brooklyn, Wednesday evening of last week, and proved one of the most unique programs ever given by this or any other music school. The operetta, a collaboration of compositions of students in the Theory Department, under the direction of Dr. Gerrit Smith, was applauded by a brilliant company. Act first was introduced with a prelude by Elma Loines, followed by a prologue before the curtain by Flora W. Hardie. An intermezzo for cello, played between the two acts, was composed by Anna McKeen, and played by Harold Bemiss. The number in the second act that won special mention was the quartet, with the character of the King impersonated by Mr. Langstaff, Hazel by Miss Hardie, Pepita by Miss Cary (the composer of the score) and Prince Cornucopia by Mr. Corner. The characters follow:

King Montague.....Meredith Langstaff
Prince Cornucopia (his brother).....Clarence Corner
Concone (Jester).....Charles M. Bull, Jr.
Mary of Argyle.....Miss Dunning
Lady Teazle.....Miss Gardner
Kathleen Mavourneen.....Miss Kenney
Mlle. de Paris.....Mrs. Philles
Signorina Felicita.....Miss Pauli
Fraulein Gretchen Lütgen.....Miss Hathaway
Señorita Pepita.....Miss Cary
Madame Flutterby.....Miss Hardie
Pages—Miss Worth, Miss Miller, Miss Libby, Miss Smith.
Court Ladies—Miss Abendroth, Miss Packer, Miss Bull, Miss Shendem, Miss Loines.

The Master School has engaged Richard Ewers, recently of Paris, as manager of the school. Mr. Ewers is a native of Germany, but has lived in France many years, and in addition to German, French and English, speaks Spanish and Italian. He is also a good musician, having made some reputation by his waltz, "Les Deux Marthe." His accomplishments as musician and linguist, together with his executive ability and high character, will result in strengthening the already excellent direction of the school.

A Royal Arcanum memorial service took place at the Tompkins Avenue Congregational Church Sunday evening, May 24. The musical numbers, under the direction

of Clarence Eddy, included: Organ prelude, andante in D, Hollins; anthem, "King All Glorious," Barnby; hymn, "Father, in Thy Mysterious Presence"; quartet, "Saviour, Thy Children Keep," Sullivan; organ solo, andantino, Chauvet; offertory, "Charity," Fauré, sung by Alice Merritt-Cochran, soprano, and George C. Carrie, tenor; Ascription, "All Things Come from Thee, O Lord"; hymn, "There's a Wideness in God's Mercy"; hymn, after the sermon, "Blest Be the Tie That Binds"; organ postlude, finale in D, Lemmens. Last Sunday evening the entire cantata of Gaul's "Holy City" was presented under Mr. Eddy's leadership. The soloists of the choir are: Mrs. Merritt-Cochran, soprano; Mrs. Brown-Kellogg, contralto; George C. Carrie, tenor, and T. Austin-Ball, bass.

E. L. T.

News of Musicians From Near and Far.

The Millbrook Choral Society, of which Walter L. Bogert is the conductor, will give its annual concert in Thorne Memorial Hall, Millbrook, N. Y., June 12. The work announced for performance, "The Rose Maiden," by Cowen, was thoroughly rehearsed during the spring. The assisting soloists will be Vera Curtis, soprano in the choir of St. Mark's P. E. Church, New York; Helen Waldo, contralto; John Bland, tenor soloist at Calvary P. E. Church, New York, and Clifford Cairns, basso. This is Mr. Bogert's sixth year as conductor of the society. Mr. Bogert has studied singing with Georg Henschel and William Nelson Burritt, and during the season he gave twenty lecture-recitals in the New York Board of Education series. Mr. Bogert has also been teaching harmony at the Institute of Musical Art. He will sail for Europe this month, and while abroad will attend the Wagner festival at Munich and make a tour first of Norway, Spitzbergen, Iceland, and later of Italy.

Edmond Lichtenstein has been chosen leader of a new string quartet to be formed in Detroit, Mich., under the auspices of the Fine Arts Society.

Anton Hegner, the cellist, returned to New York last week after a successful tour of the Eastern States.

Lucille Lawrence, an American singer, who has been among the Metropolitan Opera sopranos, will sail for Europe June 4. She may be heard in opera in Germany.

St. Peter's Cathedral, at Geneva, produced Bach's "St. John Passion" recently.

MARIE NICHOLS

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A SERIES OF INTERESTING VIENNA MUSICAL PICTURES

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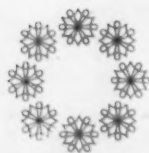
No. 2.



No. 3.



No. 4.



No. 5.

No. 1.—A view of the courtyard overlooked by Beethoven's rooms in the Schwarzspanier house (Schwarzspanier Strasse, Vienna), where he died. The death chamber was the one with the open windows, on the top floor, to the left. The electric wire attachments on the house strike a curious note of progress made since Beethoven's day. No. 2.—House in which Brahms died, in the Karlgasse. No. 3.—Front view of the Beethoven house in the Schwarzspanier Strasse. The cross indicates the location of the memorial tablet over the entrance. The house now has been destroyed, and a new building erected in its place. The lines high up in the picture are trolley wires. No. 4.—The "Siegfriedbrunnen," near Gras-Ellenbach, in the Odenwald. The spot where Siegfried was supposed to have been killed by Hagen. No. 5.—House where Haydn died, in the Haydngasse. Now set aside for a Haydn Museum.

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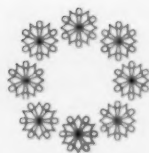
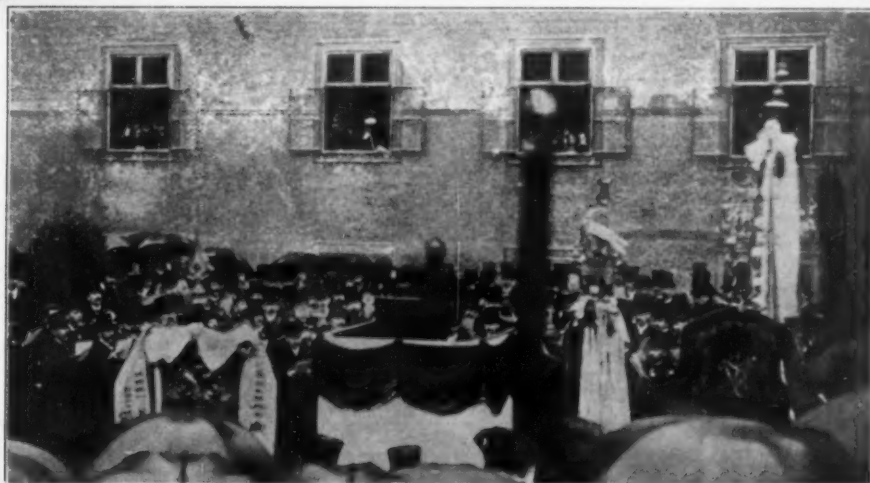
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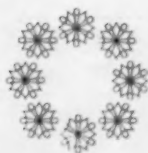
No. 7.



No. 8.



No. 9.



No. 10.

No. 6.—House in which Schubert was born. Nussdorfer Strasse, No. 54. Schubert's bust and a memorial tablet are affixed over the door. No. 7.—Beethoven monument, in the outskirts of Vienna, near Heiligenstadt. Here Beethoven conceived some of the themes for his "Pastorale" symphony. The spot was set aside as a park to honor the great composer's memory, but now is very much neglected. No. 8.—Picture of the last services held in the courtyard of the Beethoven (Schwarzspanier) house, the week before it was torn down. No. 9.—Garden of the café in which Schubert wrote his immortal song, "Hark, Hark, the Lark." His table stood under the tree marked with the tablet. No. 10.—House in which Schubert died. All these pictures were taken by, or at the instance of, Frank La Forge, and by him are kindly placed at the disposal of THE MUSICAL COURIER.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
MEMPHIS, TENN., May 26, 1908.

St. Cecilia Society, of Grand Rapids, Mich., gave a very enjoyable "Faust Day" on May 8. The program was arranged by Miss Carpenter. This club is one of the few that requires an examination for active membership. The examination was held May 14.

The last recital of the Amateur Musical Club, of Chicago, was given on April 29, with a request program. With Mrs. E. H. Brush in the chair, this club has closed a very successful year. The incoming officers for 1908-09 are as follows: President, Mrs. John Ramsey; first vice-president, Mrs. Eugene Sabin; second vice-president, Mrs. Clinton Harnish; secretary, Mrs. Omar Wright; treasurer, Mrs. Myron Perkins; auditor, Mrs. John C. Lougeor.

The musical feature of the Memphis Beethoven Club for May was the concert given by the Choral Class under the direction of Marie Greenwood-Guiberson, assisted by the double string quartet led by Mrs. Arthur Falls. The Beethoven Club has closed a very satisfactory year's work, with Mrs. W. D. Wilkerson in the chair. The incoming officers are as follows: President, Mrs. Jason Walker; first vice-president, Mrs. E. T. Tobey; second vice-president, Mrs. M. T. Roush; third vice-president, Marie Greenwood-Guiberson; recording secretary, Nelle Thomas; corresponding secretary, Mrs. E. F. Stapleton; treasurer, Mrs. W. J. Gillilan.

Mrs. William H. Loomis was one of the prime movers in the organization of the Grand Rapids Choral Society, which is to give one of the important concerts of the season next month. Mrs. Loomis is also prominent socially and was elected vice president of the St. Cecilia Society.

The Fortnightly Musical Club of St. Joseph, Mo., under the leadership of Mrs. Joseph A. Corby, has closed an active year's work, having given a final program in April, arranged by Mrs. E. C. Hartwig.

Invitations are out to a May matinee to be given by the Treble Clef Club of Jonesboro, Ark., Mrs. Hall entertaining. This closes the season with this elaborate social event.

The organ recital given by Miss Dittman marked the closing concert of the Etude Club, at Davenport, Ia.

The Beethoven Club of Carrollton, Miss., is very enterprising, continuing its programs through the summer. This

is the only club in the Federation that does not close its sessions for the heated term. In June the members study Grieg and in July and August take up the study of Rubinstein and Chopin. Bettie Martin is president.

The Choral Club of Lexington, Miss., though small in numbers, is large in ambition and enthusiasm, and much good has been accomplished by the club in the way of concerts by local talent and study. The programs will be resumed in September, the club year ending in December.

The first three weeks in June will probably be the busiest of the season for the federated clubs. Many clubs will then hold their closing concerts, elect new officers and arrange plans for the coming season.

The Ladies' Friday Musical, of Jacksonville, Fla., after a whole year of good earnest work and great progress, brought its season to a close with a concert May 2. Throughout the year this club has increased in membership and popularity and before the last season was ended plans were made and the year book out for the ensuing year. The newly elected officers of the Musical are: President, Mrs. Montgomery Corse; first vice president, Mrs. John Douglass; second vice president, Mrs. Thomas Orchard; recording secretary, Mrs. Arthur Vance; corresponding secretary, Mrs. Charles Smith; treasurer, Norma Merry; librarian, Nelle Fletcher. Mrs. Smith was re-elected corresponding secretary, which fact assures the public of faithful service and regular report of the work.

Members of the Chaminade Club, of Jackson, Miss., believe in "doin' things," and with a limited membership of twenty-five this active little club inaugurated the Mississippi Matrons' Contest for Voice and Piano, to which all married women of the State are invited, and a prize is offered for the best work. Judges have been selected and will decide the matter on July 21 at the Crystal Springs (Miss.) Chautauqua. With the report of the past season's work, which closed May 30, comes glowing account of the plans of the club for the ensuing year. With many duties of self education the Chaminade also takes time to do some philanthropic work, as during the past year concerts were given to the Institution for the Blind, the Baptist Orphanage and the Methodist Orphanage.

The Beethoven Club, of Memphis, Tenn., will be under the direction of Mrs. Jason Walker next season. Mrs. Walker served the club in a most admirable manner as president during the year of the biennial meeting in Memphis, and the fact that she is again in the chair assures the club and the public of another year of great success.

Plans for the work of the ensuing year have not been given out as yet, but it is probable that there will be, beside, the many beneficial branches already in activity, a department of philanthropy. With a study class, a choral class, artists' concerts, monthly concerts, and a department of philanthropy, this club, directed by Mrs. Walker, with the co-operation of several hundred of the leading women of Memphis, promises to be one of which the city and State may justly feel proud.

The Treble Clef Club, of Jonesboro, Ark., closed the season on May 22 with the most brilliant affair ever given in the history of the club. The concert, which was the annual May matinee, was given at the residence of Mrs. A. Hall. An evening program was given by the Glee Club at the Malone Theater. Mrs. John Oliver, of Memphis, was the club's guest for the occasion.

The Crescendo Club, of Newburgh-on-Hudson, N. Y., gave a closing musicale on May 10. The last business meeting was held on April 11, when the election of officers took place. Mrs. William Doty was the president for 1907-8. The officers as elected at the April meeting have not been announced.

The Rubinstein Club, of Fennville, Mich., will not close the season until late in June, when a concert of sonatas and ballads will be given by Gertrude Fisher and Laura Young.

Let your plans for the fall work be known this summer through the office of the N. F. M. C. Press Secretary. Keep reminding the Federation that you are still an active member and enjoying its benefits and pleasures.

NOLA NANCE OLIVER.

Llewellyn L. Renwick's Recitals.

DETROIT, Mich., May 22, 1908.

Llewellyn L. Renwick, the well known concert organist, has had a successful season since his return from Paris a year ago. He holds positions as head of the organ and theory departments in the Detroit Conservatory, head of the organ department in the University School of Music at Ann Arbor and also is organist of the Jefferson Avenue Presbyterian Church. As organist of the latter church he has given organ recitals every Sunday evening during the season, and has found time to do a great deal of recital work outside of the city. His last engagement was at the May Festival at Ann Arbor. Besides playing the Rheinberger G minor concerto with the Theodore Thomas Orchestra, he presided at the organ in the performance of "The Creation" and Gounod's "Faust." Some criticisms of his work follow:

Mr. Renwick's performance of the concerto was magnificent.—Detroit News, May 13, 1908.

It is somewhat rare to hear an organ concerto with a big orchestra, but it is a pleasing experience. Mr. Renwick was accorded a hearty reception, but did not respond to an encore.—Detroit Free Press, May 14, 1908.

The organ concerto, played by Mr. Renwick, was all that such a performance could be.—Toledo (Ohio) Blade, May 14, 1908.

Mr. Renwick's playing is masterful and artistic. Unobtrusive and skillful manipulation mark his work.—University of Michigan Daily, May 14, 1908.

Excerpts from Ugo Afferni's opera, "Duke Potemkin," were given at Wiesbaden recently.

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ARTHUR HARTMANN

MUSIC IN THE MIDDLE WEST.

St. Louis, May 28, 1908.

Creatore has "traditions" of favoritism in St. Louis. He is drawing large houses to the Jai Alai, despite the fact that the entire St. Louis suburb has been equipped as an entertainment summer resort, with "attractions" varying from "fortune telling" to "discussion of the massing vs. missing contrapuntal advantages by modernists," crowds swarming at every point. His band is strong and splendidly rehearsed after the long Atlantic City engagement. His programs—no matter what Creatore plays, it is the way he plays it. His work, losing none of its poetic dignity, embraces all the music satisfactions scarcely ever found together, rarely ever found even one by one. The best musicians of the city are seen among his audiences, and discussions are rife as to "how he does it."

The music hunger of the Middle West is something marvelous. Ever since the close of the symphony concerts there has been a continuous line of recitals and concerts, many of them by pupils, every one crowded, even in close quarters and weather. In Kansas City they have taken to charging actual money at even pupils' recitals, a plan not to be commended.

Among the activities of E. R. Kroeger at this time are his own school recitals, commencement recitals of Forest Park University, a post-graduate recital, and the opening of a summer school on June 1. The latter comprises theoretical and historical courses and interpretation classes. Six essential topics are covered in the courses. The interpretation is confined to piano composition. The school is designed largely for teachers. The post-graduate recital was given by Mrs. Harry B. Hoffman, graduate of the Kroeger school. The University music included two recitals—in piano, voice and elocution; a senior recital in piano and voice, and an artists' recital given by Mr. Kroeger, Mrs. Burg, Mrs. DeMalpine, the Misses Taylor and Watt, and Walter Stockhoff. John Towers is head of the vocal department and had much interesting solo and choral work.

The Students' Festival, given by students of the Pettigill Piano School, held 157 numbers given in seven performances, by fifty pupils, with a faculty group. The material included everything from beginner's to artist's grade, every note of first value educationally. All members of the faculty were represented save one. A matinee

class of this season's study of the Dunning method for music beginners was specially interesting. The programs, a pamphlet, would form valuable indication to piano teachers as to material culled and graded through many degrees of advancement. The recent Schumann program given by this school numbered the "Faschingsschwank," "Nachstück," "Romanze," "Warum," "Aufschwung," "Waldscenen," "Papillons," "Carnival," op. 9, and andante and variations, op. 46, for two pianos.

The McCreery School of Violin and Piano gave a sample of the Caruthers Normal school of piano, in connection with its closing exercises. The work in advanced piano and violin was extended; Miss McCreery, head of the latter, and Miss McCrea, of the former. Next season Miss McCrea is to give several piano recitals at Bishop Robertson Hall, now moved to Washington avenue, St. Louis. Both these professors have been well equipped by serious study in Europe and in the States. Private lessons are continued through June. The school grows rapidly.

There are twenty-six German singing societies in St. Louis and vicinity. A State Teachers' Association is to meet here in the Church of the Messiah, June 23-26, Oscar Hawley, of Macon, Mo., president. This is to be the first session held in St. Louis. The program is to be very fine. At the last meeting of the School of Pedagogy here Alfred Robyn's mass in D was given in sections. Mrs. Fruchte was the lecturer.

William Sherwood was recently brought from Chicago to Kansas City by one of his pupil teachers there, Josephine Ray, to give a recital, which was largely and enthusiastically attended.

Mr. and Mrs. Carl Busch, of Kansas City, have been in Joplin, Mo., where a united festival of Joplin, Carthage and Webb City resources produced Mr. Busch's prize cantata, "The Four Winds," with the Chicago Symphony Orchestra and Mrs. Clark Wilson, Mrs. Gannon, Reed Miller, and Messrs. Williams and J. van Oordt as soloists. The work was directed by the composer, as was also Gade's "Crusaders." On the same program was a "Concertstück" by Carl Pryor, professor of piano at Lawrence, Kan., State University. Rosine Morris, pupil of Mr. Hutcheson, of Peabody Conservatory, Baltimore, had a great triumph in a Saint-Saëns concerto. Miss Hessel-

berg, a Joachim pupil, had success in violin work, and is to be in Kansas City June 4.

The Busches, Franklyn Hunt, Miss Wilson, Louise Parker, Mr. More, the violin teacher; Emily Sandeford, and Mrs. W. G. Hawes, the operatic coach, are among Kansas City musicians who have returned to the new Pepper Building. A second conservatory of music has been opened in the city. Music interest is steadily growing there.

Moberly, Mo., has had its twelfth annual festival, Johannes Goetze, director. Gwilym Miles and Mrs. A. I. Epstein, of St. Louis, with several talented local artists, were applauded. A large amount of material was given and several surrounding cities were included in festival visits.

Normal, Ill., is a peculiar combination of college town, other town and pastoral symphony, and as Urbana to Champaign, is twin city with Bloomington, and is a charming trolley ride of a few minutes. It has some 45,000 people of its own. The kernel of the place is the celebrated Normal University, for the preparation of teachers of the State, having a faculty of thirty-one. President David Felmley, A. B., LL. D., is a staunch supporter of music education everywhere, particularly for teachers and supervisors. Frank William Westhoff, an enthusiastic music educator, is director of the music department, which has teaching, training, model and practice departments, with critic teachers under supervision in eight grades. Of the 450 students every one must pass through the music sieve, and there is a summer school with twenty professors. The University has a campus of fifty-six acres, on which, in a new Science and Arts Building in course of erection, will be an auditorium seating 1,000. A liberal music course is an obligatory part of the training, and is supplemented by elective courses for still more advanced work. Insistence upon "strength in music" by examiners throughout the State fortifies the work, which includes fundamental and advanced courses, aims at scholarship first and skill in imparting after, and is bounded by examination, credit and diploma. The standard is steadily being raised, and there is a movement now on foot, seconded by the president, to include instrumental music as aid to theoretical study and to efficiency in music teaching. As usual, great pioneer labor, no little resistance, and much ingenuity have had to be exercised to bring music study to a place of recognition, and to keep the department practical and progressive. In addition, the director has charge of boys' and girls' glee clubs, of a chorus which meets twice a week, of a students' orchestra, of public and twice performance, and of any quantity of essential supplemental work, including classes for

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bringing deficient new students up to beginning standard. The chorus of ninety does much choral work, including three public concerts a year. Outside artists are brought to the University in connection with the lecture series. In the coming concert will be "The Heavens Resound," by Beethoven, and the largetto from his second symphony with applied words; also sacred works by Horatio Parker, Gounod, Shelley, Schumann, Mascagni and Sir George Elvey. Few dream of the amount of unexpected, unseen, unpaid labor performed by the director here, including all rehearsals out of hours. The janitor of the place speaks of demanding "a night shift to accommodate the music." The University has an immense library, and the whole place is very beautiful.

Bloomington, Ill., has 35,000 people, thirty-five churches, seventeen schools and a High School, Irene Bassett, a "Normalite," in charge of the music. It has five piano houses, an amateur music club of 300 active, 600 associate members, which gives concerts every two weeks. Mrs. A. B. Funk is president. Mrs. Deane Funk is one of the most valuable musicians in the section, gifted, educated, traveled, public spirited, energetic and popular. Of wealthy family, owning some 23,000 acres of McLean County land, she has traveled abroad, studied with Mr. Sherwood, gives concerts at home and through the West, netting handsome sums, which are always returned to some worthy musical object, and teaches her own children the art. J. Green is director of a Wesleyan Conservatory of Music. Mrs. O. Skinner, a soprano; Bessie Smith, Mrs. Harwood, another talented and energetic amateur musician, vocalists; Mrs. Wilbur Thomas, soprano; George Martin, basso, who has charge of a choir; Clark E. Stewart, a tenor, are all active in music work. The papers help greatly, and all are interested in the coming of good Eastern artists. Mrs. Haddon Alexander, De Pachmann, Kubelik, the Savage and San Carlos operas, Theodore Thomas Orchestra, Creature et al. have been there. An Ashton orchestra in town is much heard. Miss Collins is studying in Chicago. Elsie Denning, graduate of the Wesleyan Conservatory, plays much. Lyle Straight and Roy Atkinson direct choirs. L. Knapp sings at a Presbyterian Church. L. Wade directs notably beautiful music at the Second Presbyterian. Most of the music lessons are given at home. Maud Barnhart, Bessie Ruble, Blanche Champion, Carrie Stringfield, are busy teachers. Winifred Mooney is studying piano in Germany.

J. Burke is leading violin artist. Mr. Skinner and Mr. McCarroll (who comes from Chicago), Mrs. Northrup-Judy, and Mrs. Denning are organists. F. E. T.

The Greatest Wagner Conductor.

(Pacific Coast Musical Review.)

The orchestra under the Damrosch baton, or, to be more correct, that part of the orchestra which Mr. Damrosch had brought with him gave performances. * * *

Mr. Damrosch showed a peculiarly hesitating down beat in certain difficult attacks. It would perhaps be unfair to remark on such details, were it not for such announcements on his program as the following: "Walter Damrosch is considered by all lovers of orchestral music and by the greatest critics of this decade to be the premier of all Wagner conductors and the highest authority on the music dramas of Richard Wagner."

Shades of Nikisch, Weingartner and Dr. Muck, what an assertion! The community which is to produce the American Beethoven may safely be assumed to know that Mr. Damrosch is not looked upon as the highest authority on Wagner by any means, if, indeed, anybody in these enlightened days can be considered highest authority on any composer. Wagner's music is no longer a puzzle to anybody musically educated, no more than any other composer's music; it is just very beautiful music, which can be played and interpreted by all who know how to interpret other music. Besides, we actually do know, and few will dispute it, that there are greater conductors in this decade than Damrosch. Why such statements, which must mislead many in the audience, who have not had the opportunity to know better? * * * I would go as far as saying that the visit of the Damrosch orchestra will do much toward bringing our citizens to a full realization of the unquestionable merits of our local organization, that hereafter the series of concerts by our own orchestra will be appreciated with a just sense of pride in the fact that no matter what orchestras come here in the future, they will, as a well known sporting writer puts it, have to "go some" to make us feel ashamed.

Across Seas.

Gatti-Casazza sailed for Europe on the Savoie last Thursday. The same day marked the departure of Mr. and Mrs. Charles Steinway on the Deutschland.

Clarence Eddy Honored by Filippo Capocci.

Filippo Capocci, the leading organist of Rome, and since 1875 the first organist of the Church of St. John the Lateran (the original church of the Pope), has just sent to Clarence Eddy his sixth sonata for the organ. Accompanying the highly prized composition was a very complimentary letter, of which the following is a translation:

ROME, May 11, 1908.

Clarence Eddy:

You will receive a copy of my sixth sonata for the organ, published by G. Schirmer, of New York.

I have dedicated this sonata to you as an evidence of my esteem and admiration for your great talents as an organist, and I beg you to very kindly accept this little dedication together with the sentiments of my highest regard.

Your devoted colleague,

FILIPPO CAPOCCI.

In connection with the above it is interesting to note that Filippo Capocci's father, who died several years ago, was organist and choirmaster in the Church of St. John the Lateran (where Filippo now presides), a position which the elder Capocci held for many years. He composed much for the Catholic Church, two oratorios being included in the list of important works. Filippo Capocci and Enrico Bossi are at present regarded as the two greatest organists in Italy.

In the spring of 1896 Clarence Eddy gave an organ recital at the St. Cecilia Academy in Rome, after which artistic event this noted American organist was awarded a diploma making him an honorary member of that ancient and important musical institution. During Holy Week of the same year Mr. Eddy gave a recital in the Church of St. John the Lateran, Rome, by sanction of Pope Leo XIII. This recital was given in conjunction with Filippo Capocci, who is, as above stated, the organist of this famous old church, and the recital was attended by a remarkably distinguished audience. Mr. Eddy made in Rome, as he always does everywhere, a deep impression, and the criticisms that appeared in the Roman press at the time of his recital in question spoke in terms of genuine enthusiasm over his masterly performances in the "Eternal City."

There exists a deep bond of friendship between Mr. Eddy and Filippo Capocci, and the latter in dedicating his sixth sonata for the organ to the former thus expresses his lofty regard and respect for a fellow great artist. It is quite unnecessary to add that Clarence Eddy cherishes deeply this latest tribute to his genius.

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Della Thal's Success.

It has become quite the fashion for Americans to concertize abroad and the value in this country of a European reputation is very obvious. In Germany, the one city which has always been most condemnatory in its judgment of American talents is Leipzig. Della Thal, of Milwaukee, who has been playing in Germany the past season with much success, is one of the exceptions to this rule. She scored a brilliant success in Leipzig at her very first appearance in that city, as a perusal of the following criticisms will show. The austere Leipzig musical judges praised the delicacy of her execution, the poetry of her interpretation and her energy and self confidence. Miss Thal may well be proud of her Leipzig success. Especially noteworthy is the unusually large amount of space which the Leipzig papers devoted to the account of her concert. Miss Thal will visit America the coming summer, her address being 54 West Seventy-fifth street, New York City. Herewith are reproduced, not only her brilliant Leipzig criticisms, but also some from Dresden and Berlin:

Della Thal gave a concert in Bechstein Hall, of which I was only able to hear the G minor sonata of Schumann and a group of Chopin numbers. Her clear, clean readings made a very favorable impression upon me. Her technique is already highly developed, her tone capable of great beauty of modulation and her rhythm decisive. Of great beauty was the Chopin A flat major prelude with its deep, sonorous bell tones, and the vivacity of the finale of the Schumann sonata (G minor) was brilliantly brought out.—E. E. T., in Die Post, Berlin, March 15, 1908.

An interesting piano talent was revealed yesterday in the person of the pianist, Della Thal, whose program was dedicated exclusively to the musical spirits of the romantic school. The young pianist already has everything that diligent study can give her. The technical side of her art already deserves the highest praise and it only remains to be seen how far her instinctive artistic power will go in fulfilling all the demands made by the purely musical side of her art. At present Miss Thal does her most effective work in the smaller art forms; for example, in the lyric passages of the Chopin fantasia (F minor) and ballade (G minor), and in two Chopin preludes. These delicately executed musical miniatures form the concert giver's true province and she also deserves the warmest praise for her poetic interpretation of the andantino of the Schumann sonata. Frä. Thal made a praiseworthy effort to give variety to her program. When a young artist who is an entire stranger to her audience has the courage to play unknown compositions by MacDowell and Sgambati (of the latter the beautiful "Nenia" and poetic "Notturmo"), she displays an artistic energy worthy of imitation and a self confidence which demands the highest recognition. This recognition was not lacking in the attitude of the audience toward the concert giver.—Eugen Segnitz in Leipzig Tageblatt, March 21, 1908.

The young pianist, Della Thal, met with the most enthusiastic reception on the occasion of her Berlin debut. Her technique is flawless and placed solely at the service of the music. She has an

acute instinct for the intimate musical quality of the compositions, which permits all of her readings to appear in the most advantageous light.—Berlin Allgemeine Musik Zeitung, April 10, 1908.

Della Thal possesses decided pianistic ability so that her readings of the fantasia and fugue of Bach-Liszt (G minor) and Schumann sonata (G minor) were technically above criticism.—Carl Krebs in Berlin Tag. March 13, 1908.

Della Thal is a pianist who possesses a well rounded technique and displays much seriousness of purpose. Almost every number received satisfactory treatment. She has at her command a great variety of tonal nuances, and her technical qualities are beyond criticism. She was most successful with the Bach-Liszt G minor fantasia and fugue and three numbers from MacDowell's "American Woodland Scenes," for the characteristic interpretation of which



DELLA THAL.

she is deserving of our gratitude. The G minor sonata of Schumann, compositions by Chopin and Sgambati, and a concert paraphrase on "Eugen Onegin" completed the program.—Leipziger Musikalisches Wochenblatt.

Della Thal, a young pianist from the Dollar Land, gave a concert in the "Palmgarten" Hall, and as far as I was able to judge,

after hearing the first half of her program, the young artist has undoubtedly technical ability and displays an earnest endeavor to solve such serious art problems as those offered by Bach and Schumann. In all of her readings she evinces individuality and an interesting recreative personality. Miss Thal understood how to invest with charm and interest three little tone pictures of her countryman, Edward MacDowell ("From a Wigwam," "To a Waterlily," and "In Autumn"), as well as two compositions by Sgambati. The program closed with a concert paraphrase on "Eugen Onegin," by Tchaikowsky-Pabst.—Dresdener Nachrichten, April 4, 1908.

The American pianist, Della Thal, made the impression of an earnest student, of fine natural gifts. In her Chopin group she gained in freedom and breadth, displaying much refinement of tone, technical bravura and a glimpse of her subjective attitude toward the compositions. Her well rounded readings of the F minor fantasia, the G minor ballade and two preludes succeeded in interesting me so much that I remained to hear the next number on the program, a group by the later American composer, Edward MacDowell. After listening without much sympathy to the rather expressionless "In a Wigwam," I found myself much interested in "To a Waterlily" (a charming tone poem written under Grieg's influence), and a beautiful, well constructed hunting song, "In Autumn." Miss Thal has decided talent and it is safe to predict that the future will bring a fuller development of her gifts.—Arthur Smolian in Leipzig Zeitung, March 21, 1908.

The pianist, Della Thal, apparently has made good use of her period of study, and possesses a healthy, wholesome self confidence, which is based upon untiring diligence and artistic seriousness. These qualities explain the splendid repose, the surety, and excellence of her technique. The entire program was devoted to a circle of musically related spirits—the Romanticists. The concert giver is particularly successful with passages of a dreamy, lyric quality, and there is an especial charm about her Chopin playing, and the Schumann sonata (G minor) was poetically conceived. The concert paraphrase of "Eugen Onegin," by Tchaikowsky-Pabst, received a very plastic treatment. The pianist won especial recognition by the deeply conceived "Nenia" and "Notturmo" of Sgambati, and several "American Woodland" scenes by MacDowell. Of these poetic bluettes "To a Waterlily" charmed by its individuality.—Leipziger Abendzeitung, March 22, 1908.

Della Thal is a young pianist of undeniable talent and technical ability, based upon splendid fundamental principles. * * * Just at first it seemed as if the young artist absolved the technical side of her very exacting program without manifesting any great degree of inner sympathy, but when she approached the smaller compositions, her readings gained in warmth and color. The Bach-Liszt fantasia and fugue in G minor, Miss Thal read with clean and accurate technique, the exposition of the fugue being especially clear. Here, as well as in the lyric passages of the Schumann sonata (G minor), she hurried the tempo a trifle, which prevented her exhausting fully the musical content. A favorable impression was left by the Chopin compositions, fantasia in F minor, two preludes and the G minor ballade. Toward the close of the program the concert giver developed more singing tone and more variety of nuance, so that two pleasing works of Sgambati ("Nenia" and "Notturmo") as well as an elegant concert paraphrase on Tchaikowsky's "Eugen Onegin," by Pabst, were given an effective and brilliant reading. Less interesting to me were three numbers by MacDowell, which stand strongly under the influence of Grieg's "Lyric Pieces." It

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune

is a higher sort of salon music and all of them have the merit of brevity if not of originality. The appreciative applause Miss Thal acknowledged by playing two encores.—Dresdener Journal, March 4, 1908.

I unfortunately heard only the closing numbers of Della Thal's program, whose playing displays musical taste and creates a sympathetic impression. She is decidedly musical and unquestionably has the ability to give effective interpretations to piano lyrics of an intimate nature. Whether she possesses temperament and creative power in dealing with the larger art forms I could not judge. The program was well chosen and the concert giver deserves much praise for playing three tone pictures from "Woodland Scenes," by Edward MacDowell, the late American composer, who deserves to be better known in Germany. He is a nature poet in the intensest meaning of the word, of direct characteristics and art principles in spite of his having taken Grieg as a model. One feels that this music could only have been written in America. The buoyancy of a new culture breathes refreshingly out of these measures.—Leipziger Volkszeitung, March 26, 1908.

Della Thal, a pupil of the famous American virtuoso, Fannie Bloomfield-Zeisler, and later of Sgambati, in Rome, created a very sympathetic impression. As yet cool calculation and a certain cautiousness overbalance the animated pulsations of inner life and feeling. It should not be difficult for her to awaken and deepen this soul life, as she has, in addition to a splendid technique, a beautiful tone production. There is never a suspicion of "hammering" a tone, and this quality is so emphasized in her work as to leave no doubt as to the musical gifts of the young artist. The modern compositions were not felicitously chosen, as these three MacDowell numbers are not the most beautiful in the splendid song of praise which has been sung to the charms of North American scenery, and Sgambati has written more valuable compositions than his "Nenia" and "Notturmo," both of which give out in too great a degree the perfume of a salon. The success of the evening was assured by the presence of the American colony, but it would have been, in any case, a well deserved success as the performance gave evidence of diligent study.—Walter Niemann in Leipzig Neueste Nachrichten, March 23, 1908.

The artist has at her command an excellent technique. In the Bach-Liszt fantasia and fugue in G minor, the fugue received the most satisfactory treatment, and in the Schumann sonata in G minor the best work was done in the middle movement. In the Chopin group the short prelude, No. 23, out of op. 28, and the G minor ballade were especially well interpreted. The artist received enthusiastic applause and rewarded the listeners, who were not satisfied with the length of the extensive program, by a number of encores.—Elbtal Abendpost, April 5, 1908.

Miss Thal is a good player, with a fluent and finished technique. * * * Her reading of Bach was very musical and she understood how to "register" with great clarity.—Dresdener Neueste Nachrichten, March 4, 1908.

It is reported by the Herald's Berlin correspondent that Della Thal, of Milwaukee, made her debut as a pianist before a German audience on Wednesday in Bechstein Hall, Berlin, her program comprising works by Bach, Schumann, Chopin, MacDowell, Tchaikovsky. She proved herself to be a thorough and conscientious musician, with clear technique and fine phrasing. Della Thal was a pupil of Fannie Bloomfield-Zeisler, and has been studying for the last year with Professor Sgambati, of Rome.—New York Herald (Paris), March 14, 1908.

Della Thal is a pianist who awakens confidence by her evident endeavor to attain complete mastery of her art.—Die Musik (Berlin), April, 1908.

Hess-Schroeder Quartet Complete.

With the selection of Lionel Tertis, of London, as viola player, the personnel of the Hess-Schroeder Quartet now is complete. In selecting Mr. Tertis, Messrs. Hess and Schroeder have secured an artist whose reputation abroad for ensemble playing is of the very highest, and who has won a unique position in the world of instrumentalists as a soloist of distinction on his instrument.

Mr. Tertis has studied the viola almost entirely alone, although he has been for very short periods at the Royal



LIONEL TERTIS.

The new viola player of the Hess-Schroeder Quartet.

Academy of Music, London, as well as at the Royal Conservatory, at Leipzig. He was appointed professor of viola at the Royal Academy in September, 1900, which position he holds at the present time. Mr. Tertis is principal viola player of the Queen's Hall Orchestra, conducted by Henry J. Wood. As an ensemble player he has been associated with Professor Hess in London, and also with the Bohemian String Quartet.

Of late years Mr. Tertis has been giving his attention

to the popularizing of the much neglected viola as a solo instrument, and he has given numerous recitals in London and Berlin, and has been heard in many of the principal musical cities of Europe.

Mr. Tertis, in March last, was the soloist with the London Philharmonic Society, in Queen's Hall, and played on this occasion a concerto for the viola written expressly for him by York Bowen. Although the Philharmonic Society is one of the oldest musical organizations in all Europe (being now in its ninety-sixth year) it was the first time during its existence that a viola concerto was performed at one of its concerts.

The result of Mr. Tertis' efforts has been the success of the viola in London, both for concerts and musicales. The fact of its being so rarely heard in solo has proved a great novelty and attraction for concert purposes.

To quote the Musical Standard of London: "Mr. Tertis is conversant with all that is published for his instrument, and in addition has a large number of manuscript pieces, written for him. He is everlastingly on the lookout for good music for the viola and some admirable works for this instrument have come into being as the direct result of the inspiration afforded their composers by his fine playing."

Cunningham With Wolfsohn.

Henry Wolfsohn has signed a contract with Claude Cunningham, the baritone, whereby he will have the sole management of Mr. Cunningham's business this coming season. Mr. Cunningham sailed for Europe on Saturday last on the steamer Kroonland, and is to be the soloist with the Brooklyn Arion Society on their concert tour through Germany. In addition to singing before the Kaiser in Berlin, Mr. Cunningham is also to sing in Dresden and Vienna. In the fall Mr. Cunningham will be heard in several of the English music festivals and will also give a recital in London.

The final Breslau Orchestra concert consisted of Mendelssohn's "Italian" symphony. Beethoven's violin concerto (played by Prof. Halir), and Strauss' "Heldenleben."

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NEW YORK, June 1, 1908.

The annual dinner of the American Guild of Organists, at Café Lafayette, May 25, saw gathered what was probably the largest number of well known organists, including seven ladies, of any similar occasion. Warren R. Hedden, the newly elected warden, acted as toastmaster, and in such a natural, unaffected manner that it was a joy. Charles T. Ives, treasurer, read a tribute to the members deceased since the last dinner, the list including the Rev. Dr. Charles Cuthbert Hall, author of the "Declaration of Principles" of the Guild; Rev. Dr. Morgan Dix, Leonard W. Wood, J. Remington Fairlamb. Special complimentary mention was made of William C. Carl, in view of the fact that eleven applicants entered this year for admission to the Guild are pupils of the Guilman Organ School, of which Mr. Carl is director. Arthur Dunham, of Chicago, represented the Western Chapter of the Guild; he told of their progress. George A. Burdett, of Boston, on behalf of the New England Chapter, delivered an altogether delightful speech, and Mark Andrews amused by some "Acts" at the piano. The Rev. Harry E. Fosdick, formerly of Buffalo, now of Montclair, has inherited his father's genial manner, along with a certain vigor and spontaneity of speech; this made his talk interesting throughout, witty, quick moving, full of meat. The ladies present were Mrs. Hedden, wife of the warden; Mrs. Fox, Mrs. Odell, Miss Liscom, Miss Spencer, Mrs. Dunham, Mrs. Ward, and some of the men, members of the Guild and their guests, included Messrs. Burdett, Dunham, Woodman, Demarest, Marks, Andrews, Baldwin, Sealy, Bartlett, Dressler, Day, Wright, H. W. Gray, Coombs Hall, Licome, Ward, Macfarlane, Gale, Gibson, Stubbs, Weigester, Spencer, Benedict, Beckel, Elmer and Riesberg.

Harriet Ware, perhaps best known as a composer, whose songs, sung by leading singers, are published by Ditson and others, devotes some time to coaching singers. Frances Caspari, the new soprano of the Brick Church, Fifth avenue; Archer Gibson, organist, and Charles Relyea, artist and illustrator, who are among these, gave a song recital at the Walter Russell studios, May 26, which affair was heard by a fashionable and appreciative audience. Miss Caspari has a dramatic soprano voice, repose and presence, united with sufficient range and experience, and is bound to jump into prominence. She sang Miss Ware's "Song of the Fay" and "The Cross" especially well, giving Del Riego's "Spring" as encore. Mr. Relyea sings better than many professional singers, and the accompaniments were most capably played by Miss Ware, Elizabeth E. Bosworth, Floy Kesson and F. L. Erickson.

Master Kotlarsky, pupil of Von Ende, is undoubtedly a violin genius; his recent short tour with Caruso showed some of the larger cities his capability. Frequently the past season he has demonstrated this in the Sunday night concerts at the Metropolitan Opera House, at his own recitals and at miscellaneous concerts. May 25, the auditorium of the American Institute of Applied Music was crowded to hear him play the Mendelssohn and Saint-Saëns concertos; Vieuxtemps' "Fantaisie Appassionata," and Sarasate's "Faust Fantaisie." Here was a program which might well tire a seasoned artist, but this lad went through it with undiminished fervor. The "Lohengrin" prelude and Bach's "Air on the G String" were played by the violin choir, under Mr. Von Ende's direction. The members are Mrs. Hill, Misses McMartin, McCardell, McNamce, Carlson, Keyser, Gallagher, Feinthal, Messrs. Rice, Bugbee, Gebel, Jensen, Uliotti, Small, Polk, Rider, Danson, Caicedo, Kussewitzky and Kotlarsky.

Luisa Cappiani left for Europe on the Carpathia last week. She goes to her villa at Rodi-Fiesco, Ticino, Switzerland, where she will teach a few pupils. She expects to return in October.

Florence Austin was the special artistic feature of the concert of the Gotham Choral Society concert, Myrtle Room, Waldorf-Astoria, May 21. The violinist played Vieuxtemps' "Ballade and Polonaise," receiving such applause that she had to grant an encore, Mozart's minuet in

D major. Later she played the Hubay "Czardas," pleasing no less than before. Miriam Austin played her accompaniments. Of other participants there were Mrs. Kidder-Pierce, Augusta Gilmour, Jay Hopping, Agnes S. Geer and Marta Spears.

Louis Sajous and Mrs. Sajous, who have been in the metropolis the past season, are again in New Haven, where Mr. Sajous' pupils will give a recital the end of this month. Mr. Sajous teaches on Wednesdays during the summer at his New York studio, 671 Lexington avenue.

The annual examination of the American Guild of Organists was held at the Fifth Avenue Presbyterian Church, May 27, when thirty candidates presented themselves. The examiners were Horatio Parker and Samuel Warren; Dr. J. Christopher Marks, secretary. Several associate members took the examination for higher degrees.

Some pupils of Robert G. Weigester gave a song recital in his Carnegie Hall studio last week, students and their friends taxing the capacity of the room. Among those who sang were Ethel B. Falconer, Gertrude B. Cobb, Mrs. M. Mitchelltree and Frank MacEwen, all of whom hold prominent church positions. Emma Henning, N. Sinzbaugh and C. F. Perkins were heard with pleasure for the first time, and songs were well sung by Mrs. David Lamar, Helen Harper, Alice Elizabeth Cafferty, and Edna L. Abbott. The audience was attentive and generous in applause, compelling a number of the singers to repeat their selections. Mr. Weigester will continue teaching until July 1, when he goes to Elmira to open his summer school, whither a number of friends and pupils from hereabouts accompany him.

Madame Torpadie and Greta Torpadie left May 30 on the Graf Waldersee for Paris to spend a portion of the summer, and the rest of the time in their native land, Sweden. Madame Torpadie will resume vocal instruction in Carnegie Hall, October 1.

Elizabeth Boyer, singer and teacher, has removed to 9 East Forty-ninth street, telephone 4743 Plaza. Apart from being known in the foregoing capacity, her name has gone the length and breadth of the land at the head of William Arms Fischer's "Under the Rose" (Ditson), it being dedicated to her.

Anna Guild Tobey, soprano, a valued member of the choir of the Clinton Avenue Congregational Church, Brooklyn, was married to Henry Fitch Marvin, at Walton, N. Y., May 26; they will reside there. The bridegroom is himself a tenor singer of ability.

Last Wednesday afternoon, pupils and members of the faculty of the Granberry Piano School united in a convincing demonstration of piano playing and illustrations of pedagogic studies. Pieces and exercises were played by pupils in any key called for by the attentive listeners. The players were: Miss Feltus, Gertrude Hodgson, Ella Carhart, Eleanor Evans, Charlotte Spooner, Juliette Moylan, Lillian Salter, Miss Lisle, Robert Masters, Albert Sturcke, John Voorhis, Stella Barnard, Maloie Sturdevant Dixon, Miss Fitzpatrick, Edmund Clarke Brown and Miss Ackley. The music, always so well chosen at the recitals, was from the works of Chopin, Stojowski, Gustavus Johnson, MacDowell, Dubois, Grieg, Godard, Guilman, Reinecke, Edmund Parlow, M. B. Willis, Weber, Newton Swift, Streaborg, German, Raff, Spindler and Von Wilm. As usual, George Folsom Granberry, the director of the school, made some helpful remarks.

Schelling's Recollection of Rubinstein.

One of the happiest recollections in the career of Ernest Schelling, the pianist, was his meeting with Rubinstein. Schelling was only eight years old at the time and was giving concerts in Paris. He was taken to Mme. Marchesi's, whose pupils were being heard by Rubinstein. At the close of the concert Mme. Marchesi announced the engagement of her daughter, and Rubinstein ran to the piano to play the Mendelssohn "Wedding March." He handed his silk hat to Master Schelling, who, during the proceedings, stood open-mouthed. So intent was the small boy on Rubinstein's performance that he quite forgot the responsibility of his impromptu position as hat bearer, and before he realized what had happened the silk tile was pressed to his breast until it looked like an accordion. His dismay was relieved, however, by Rubinstein's uproarious laughter on discovering Master Schelling's plight. Ever after that Rubinstein took a fatherly interest in Schelling, who now takes rank among the foremost pianists of the day.

Mahler's fourth symphony was the chief orchestral attraction at the fourth Philharmonic concert in Teplitz. At the same occasion Busoni scored a triumph in Liszt's E flat concerto and some solos.

Southern Music Teachers' Convention.

Preparation for the big convention and musical festival of the combined Southern and Alabama Music Teachers' Association, at Mobile, Ala., the "Gulf City," June 10, 11 and 12, are going on apace, and nothing but good news emanates from Maude E. Truitt, chairman of the executive committee, and Georgia Stirling, chairman of the program committee. Distinguished leaders in the social world of Mobile will see to that important adjunct; the city, State and country are alive to the importance of the affair, and as this has been a first rate "cotton year" the South is able to do as never before for its musical people. The Mobile Register of May 22 published the following:

Maude E. Truitt, Georgia A. Stirling, Hugo Brown and several others, the committee, reported considerable progress and this convention, which is scheduled for June 10, 11 and 12 in this city, promises to be one of the largest gatherings held in Mobile in recent years.

While there will be a number of addresses on the subject of music in its various branches, there will be special musical programs arranged for day and evening concerts. The orchestra and chorus will figure prominently in the entertainments provided. The orchestra will consist of an augmented orchestra of thirty musicians from Mobile and New Orleans. The leader of the orchestra will be Hugo Brown. Professor Staub, of Spring Hill College, will one evening of the convention lead the orchestra, which will play one of his own compositions. The chorus is under the direction of Professor Bruitwieski. The chorus is in active rehearsal three nights, Monday, Wednesday and Friday of each week.

The program is a very select one and many of the most prominent musicians of this country will appear, fourteen States being represented.

One of the features of the occasion will be the appearance of Adolf Dahm Petersen, the Norwegian baritone, who will be heard in a song recital which promises to be an artistic affair. He will also deliver a lecture during the convention on "Modern Methods in Voice Culture." Mr. Dahm-Petersen has many excellent press notices from abroad as well as this country. He has sung in Christiania, Norway, and Copenhagen, Denmark.

Emma Dowdy Sessions, a contralto of note, well known in the East as a Chautauqua and oratorio singer, is on the program. Mrs. Hanna, vice-president of the Southern Music Teachers' Association and directress of the Hanna Conservatory of Jackson, Ga., will give a violin solo. She is an accomplished musician, and plays the cornet and piano and is a good singer.

Another big feature of this convention will be the appearance of F. W. Riesberg, organist, of New York City, who will be heard for the first time here, in the St. Francis Street Methodist Church.

Mr. Blumenberg, editor in chief of THE MUSICAL COURIER, will send a special representative to write articles on "Music in General Throughout the South," which will appear in that paper, which is the largest musical paper in the world. Augusta Geiger, of Brenau College, Gainesville, Ga., former president of the Southern Music Teachers' Association, will give a lecture on the subject of "The Piano."

Augusta Evans Wilson, T. C. DeLeon and others who were communicated with relative to the approaching convention, have written Maude E. Truitt assuring her of their best wishes for the success of the convention.

The reception committee, which will be announced in full in the near future, will contain the names of many of Mobile's prominent citizens, among them being Mrs. Frank Andrews, Dr. Edmonds Bennett, Mrs. Aubrey Boyles, Mrs. Mark Lyons, Mrs. Rhett Goode, Mrs. W. C. Fitts, Mrs. A. M. Bright, R. G. Richard, Mrs. Julius Goldstein, Rev. Claude E. Hill, Mrs. Erwin Craighead, Mrs. Frank Dunlap, Mrs. H. T. Inge, Mrs. J. B. Waterman, R. A. Mickle, Mrs. S. S. Rubira, Colonel and Mrs. E. L. Russell, Miss Russell, Mrs. Billups, Mrs. D. P. Bestor, Mrs. W. F. Tebbetts, Mrs. C. J. Torrey, Mrs. Simon, Mrs. M. E. Henry, Ruffin, L. M. D., George H. Heakes, Dr. Rhett Goode, Mrs. W. H. Sledge, Mr. and Mrs. Frank R. Peterson, Nannie B. Pooley and others.

Many forms of entertainment are being arranged for the delegates, including a ride on Mobile Bay; an early morning automobile ride down the Bay Shell road. The banquet which will be held in the Cawthon Vineyard promises to be one of the largest affairs ever held here. Hon. E. M. Robinson has been chosen as toastmaster.

For information regarding hotels, board, railroad rates, etc., address Maude E. Truitt, chairman, Dauphin and Broad streets, Mobile, Ala. For information on matters relating to the program, address Georgia Stirling, 259 No. Conception street, Mobile, Ala.

Florence Austin Pleases Troy.

Florence Austin, the violinist, was the instrumental soloist engaged by the Troy Vocal Society for its final concert, and her success was such that it resulted in a return engagement. The Troy Record of May 28 published the following paragraph:

Florence Austin, a stranger in Troy, pleased her audience so much that all who were present will have to hear her again. She did not inflict upon them hyper-classical music; even Mozart's minuet has a light, breezy motive, which, with its airy variations, produced a pleasing effect. The opening ballade of Vieuxtemps was quite to the taste of the audience, and received just applause. The "Scenes from the Czardas" were brilliant, and showed what the artist could do with difficult technique; she was not found wanting.

Burritt Pupil Visits New York.

There was rejoicing in the William Nelson Burritt studios when the students' colleague, Edward W. Frank, the tenor, recently paid a visit, singing for them for an hour. The unanimous verdict was "A beautiful tenor voice, in its manly quality and tenderness." He has range and power unusual, and a talent for singing that gains with life's experiences. Mr. Burritt is to be congratulated on his ability to so thoroughly and successfully promote such voices, and New York will hear more of this singer next season.

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LONDON—

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Cable and telegraphic address: "Delmaheide, Paris."

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SYRACUSE—

Frederick V. Bruns, 310 Noxon Street.

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THE MUSICAL COURIER and not to indi-
viduals, if prompt attention is desired. The let-
ters addressed to individuals are not opened or
referred to until the regular mail has been dis-
posed of; hence they are always subject to delay.
Furthermore, it is the desire of the paper to have
the mail addressed as above and not to any of the
staff and not to the editor, who is frequently ab-
sent from the city.

The entire contents of this issue of THE MU-
SICAL COURIER are copyrighted.

ACCORDING to cable news received by THE MU-
SICAL COURIER, Gustav Mahler had a great success
in Prague last week, where he led a concert at the
Jubilee Exposition.

GERALDINE FARRAR advises women who intend to
become opera singers not to marry too early in
their career. We advise them to marry any time
they get the chance.

THE Washington Post says unctuously: "The
phonograph that enables singers to hear themselves
as others hear them is conferring one favor on hu-
manity that should not be overlooked."

A CAREFUL perusal of the Rome, Milan and Na-
ples newspapers indicates that the salaries to be
paid in America next season to Italian opera singers
now aggregate the tidy sum of \$4,964,736.211.

PICQUART, the French Minister of War, cele-
brated because of his connection with the Dreyfus
case, is an excellent pianist and makes a specialty
of Beethoven, most of whose sonatas he plays from
memory.

NOTWITHSTANDING all reports to the contrary,
Cosima Wagner returned to Bayreuth recently in
perfect health, and is as vitally and busily interested
in the forthcoming festival there as she has always
been in the past.

THE ships that passed in the night last Friday
had two interesting passengers aboard. On the
Savoie, outward bound from this port, was Gatti-
Casazza; on the Campania, incoming, was Oscar
Hammerstein. No operative signals were exchanged
between the vessels.

A CORRESPONDENT writes: "If Henry T. Finck
believes Mendelssohn to be the Dickens of music,
would he not agree that Bach is the Chaucer, Be-
ethoven the Shakespeare, Chopin the Shelley, Raff
the Scott, and Strauss the Rider Haggard?" Our
private opinion is that Finck would agree with the
Strauss estimate, at any rate.

PATTI, Melba and Tetrzzini are in London.
When Melba heard Tetrzzini she said: "What
beautiful coloratura." When Tetrzzini heard Melba
she said: "What beautiful quality." And when
Melba and Tetrzzini heard Patti they exclaimed
together: "What beautiful phrasing." The diplo-
macy of prima donnas might be studied to advantage
by some of the cleverest statesmen.

PRESS NOTICES.

The increase of circulation of this paper has been
so extensive in recent years, that it is impossible to
continue the system of reprinting press notices for
advertisers except on a definite basis. The press no-
tices to be published hereafter will be based on the
size of the advertising, and above that it will be im-
possible for this paper to publish any press notices
unless paid for.

Those press notices that exceed the limit under
the arrangement will be charged for at the rate of
\$100 a column per issue. Space for press notices,
which are purely advertising matter, can be pur-
chased on the basis of advertising even without the
insertion of other advertising, credited, as is cus-
tomary, to the papers from which they are quoted.

The general service of the paper to advertisers,
independent entirely of the editorial and critical de-
partments, will continue, as usual, for such pub-
licity as is due to them.

ALTHOUGH announced some weeks ago, up to the
present moment the engagement of Selma Kurz at
the Metropolitan next season is by no means certain.
The soprano is under contract with the Vienna
Royal Opera until the end of 1909, and advices re-
ceived through official sources from abroad bring
the information that the Vienna management is not
in the least inclined to forego the services of its
coloratura "star" for even a single season.

FOLLOWING fast on his arrival from Europe, Os-
car Hammerstein published a cursory outline of his
opera plans for next season at his Manhattan and
Philadelphia institutions. There will be forty-two
solo artists at the Hammerstein houses, and they
will be exchanged between the two cities as occasion
requires. The orchestras and choruses are to be
kept separate. Giuseppe Struani, of Rome, is the
new conductor engaged for the Philadelphia Opera.
Campanini, of course, is to remain in charge of the
baton here. The interesting announcement is forth-
coming that Melba has elected to make her New
York reappearance in Verdi's "Otello," and among
her other roles are to be Mimi in "Bohème" and
Juliet in "Romeo and Juliette." The list of tenors
includes, besides Zenatello and Dalmores, Tacani
(Milan), Columbini (Odessa), Valles (Lyons),
Paolo (City of Mexico), Polese (Palermo). Hid-
den in the exotic list of newcomers, the Manhattan
manager claims to have captured several "star" sen-
sations. "Grand opera pantomimes" will be intro-
duced to the public on the same bill with some of
the shorter operas, which do not fill an entire even-
ing. The chief grand opera novelties are given as
Massenet's "Le Jongleur de Notre Dame" (with
Mary Garden), "La Princesse d'Auberge," "Grise-
lidis," "Sappho," "Les Pêcheurs des Perles" and
"Salome." Hammerstein reports further that he
has come to an amicable understanding with Puccini,
and that composer's "Tosca," "Madam Butterfly,"
and "Bohème" now are a part of the Manhattan
repertory. The Tetrzzini plans include her reap-
pearance in her successful roles of last season, and
debuts in "La Fille du Regiment," "Stella del
Norte" and "Linda di Chamounix." Labia (of the
Berlin Opera Comique) will do the principal parts
in "Griseidis" and "La Princesse d'Auberge." Some
of the other new singers engaged are Mme. Lespinasse,
dramatic soprano; Miss Doria, mezzo-soprano;
Miss Aldrich, contralto, and Adele Ponzano, light
soprano. The roster of baritones includes Messrs.
Renaud, Sammarco, Gilbert and Dufranne. Among
the singers retained from last year are Gerville-
Reache, Zepilli, Arimondi, Perier, Crabbe, and
Gianoli-Galletti.



A. J. Goodrich, one of the most harmonious of men, injects a note of dreadful discord into things tuneless by complaining that "there is no 'Who's Who' in music." There is not? Well, then, why not write one along these lines:

Abbott, Emma.—Born in Chicago. Became a first class opera singer nevertheless.

Abott, Bessie.—Name pronounced like the foregoing. Sued Heinrich Conried and later compromised with him, thereby obtaining double newspaper notice. When not suing, sings in opera.

Abell, Arthur M.—MUSICAL COURIER representative in Berlin. The best correspondent among violinists, and the best violinist among correspondents.

Abt, Franz.—Wrote Tosti ballads in German.

Adam, Adolphe-Charles.—Composer of operas our forbears liked. Remembered now chiefly because his name is like that of the gentleman who started the present human race.

Albani, Emma.—Often accused of having been born in Albany, but in reality first saw the light of day near Montreal, Canada. As a farewellist, second in fame only to Adelina Patti.

Albeniz, Isaac.—Spanish composer, famous whenever his piano works are played by Harold Bauer.

Albert, Eugen (Francis Charles), d'.—Pianist, and recently opera composer. Chief habits: Vegetarianism and marrying.

Alkan, Charles-Henri.—Composer whose études are making Busoni famous.

Allegri, Gregorio.—Writer of church music. His descendant, Allegretti, makes very good chocolates in New York.

Alvary, Max.—Wagner singer. Remembered every time Burrian, Burgstaller, and Knoté appear at the Metropolitan as Siegfried.

Arensky, Anton.—Composer. Died recently and is fast becoming renowned.

Arens, Francis Xavier.—American conductor. Famous in Europe.

Auber, Daniel-Francois.—Opera writer, whose "Masaniello" and "Fra Diavolo" are looked down upon by modern composers who cannot do as well.

Bach, Johann Sebastian.—Gifted composer, who sacrificed a promising future by his insistence on writing largely in the fugal style.

Badarczevska, Thekla.—Wrote "The Maiden's Prayer" and died in Warsaw.

Balfe, Michael William.—Composer of "The Bohemian Girl," the best 50 cent opera ever written.

Bantock, Granville.—English composer, frequently mentioned in THE MUSICAL COURIER.

Bargiel, Woldemar.—Composer and teacher. Famous for hating Wagner.

Bartlett, Homer N.—American composer. Famous in Europe.

Bazzini, Antonio.—Wrote violin pieces played by Kubelik as encores.

Beethoven, Ludwig van.—Composer of a series of symphonies which no conductor in the world leads correctly, and a number of sonatas which no pianist in the world interprets aright. The

only persons in the world who know about the correct leading and playing of Beethoven's works are the critics, but they reverently refuse to show how it is done.

Bellini, Vincenzo.—Wrote "Norma," "Sonnambula," "I Puritani," and would be glad he did were he alive today and could note the prevailing style in Italian opera.

Beriot, Charles de.—Violin composer, who wrote a work for conservatory pupils called "Seventh Concerto."

Berlioz, Hector Louis.—His identity has been placed under a cloud ever since the redoubtable John Hector Rice Berlioz got himself mixed up with the reputed composer of "The Corsair" overture. It now is considered doubtful whether Berlioz's works were written by him or by some one else with the same name and the same talent.

Bird, Arthur.—American composer. Famous in Europe.

Bizet, Georges.—Composer of an opera named "Carmen," which was discovered in New York when sung here by Calvé.

Bloomfield-Zeisler, Fannie.—Popular pianist, cele-



"LOOK INTO MY HEART, LOVE."

The lady's request should not be difficult of fulfillment on account of the office whence she issues her invitation.

brated for her playing, but unpopular for not giving enough recitals in New York.

Boccherini, Luigi.—Wrote a "Minuet" for cellists to use as an encore.

Boito, Arrigo.—Is writing an opera called "Nero." So far, has finished the title.

Brahms, Johannes.—Wrote music that is claimed by some persons to be as deep and broad as Beethoven's, and is claimed by others to be much thicker.

Brockway, Howard A.—American composer. Famous in Europe.

Bruch, Max.—Wrote a violin concerto, and unfortunately filled it with melody. The work has withstood the onslaught of generations of amateurs, but threatens to succumb under the awful punishment.

Bruckner, Anton.—A symphony composer whose works are warmly admired by those who like them.

Bull, Ole.—Old time violinist, often spoken of enthusiastically by oldish persons of both sexes, who never heard him.

Cavaliere, Lina.—Opera singer, of whom New York has seen a great deal—and would not object to seeing more.

Chadwick, George Whitfield.—American composer. Famous in Europe.

Chaminade, Cecile.—Inquire of R. E. Johnston.

Chopin.—Wrote the E flat nocturne.

Clementi, Muzio.—An etude writer against whom most young children bear an unconquerable grudge.

Corelli, Arcangelo.—Composed some themes on which Kreisler has written a lovely violin work.

Couperin, François.—See Corelli.

Czerny, Carl.—See Clementi.

Cramer, Jean Baptist.—See Czerny.

Donizetti, Gaetano.—Wrote "L'Elisir d'Amore," "Lucrezia Borgia," "Lucia," "Don Pasquale," "Favorita," "Linda," and had not even heard of Melba, Sembrich and Tetrassini.

Dvorák, Anton.—Wrote the "New World" symphony on the Old World plan.

Eames, Emma.—Prima donna, much envied by her colleagues, for she has had more pictures of herself in the New York Herald than any other singer in the world.

Elgar, Edward William.—Famous English composer, who writes operas and inadvertently publishes them as oratorios. Is knighted—in contradistinction to his less sagacious colleagues, who are benighted.

Flotow, Friedrich.—Wrote "Martha," whose overture is heard at every first class restaurant, and also at some of the second class.

Foote, Arthur William.—American composer. Famous in Europe.

Garcia, Manuel.—Inquire of Hermann Klein.

Gericke, Wilhelm.—When last heard of resided in Boston.

Gluck, Christoph Willibald.—Opera writer, whose works seem to have little pulse, for they are "revived" every week or two abroad.

Godowsky, Leopold.—Pianist. Wrote studies on Chopin études which are called "sacriligious" by all those public performers who cannot play them.

Goldmark, Rubin.—American composer. Famous in Europe.

Gounod, Charles François.—Wrote an opera called "Faust" and made Goethe famous.

Grieg, Edvard Hagerup.—Paradoxical composer, for he died recently, but is more alive than ever; and during residence on this earth grew larger the more he was belittled.

Guilmant, Alexandre Félix.—Inquire of William C. Carl.

Handel, Georg Friedrich.—Wrote "The Messiah." The other great English Plague occurred about a century earlier.

Huss, Henry Holden.—American composer. Famous in Europe.

D'Indy, Vincent.—Composer. When a student, made mistakes in his harmony lessons, and later included these errors in his published works.

Janko, Paul von.—Inventor of a new piano keyboard, but not of any new pianists.

Joseffy, Rafael.—Suspected by the public of being a great pianist, but gives them no chance to judge for themselves.

Kelley, Edgar Stillman.—American composer. Famous in Europe.

Klein, Bruno Oscar.—See Edgar Stillman-Kelley.

Kneisel, Franz.—A Quartet.

Leoncavallo, Ruggero.—Inquire of Pietro Mascagni.

Liszt.—Wrote the "Second" rhapsody to please amateurs and wrote several orchestral works to displease the critics.

Loeffler, Charles Martin.—See Bruno Oscar Klein.

- Mascagni, Pietro.—Inquire of Ruggiero Leoncavallo.
- Mendelssohn, Felix.—A German composer whose works promise to become popular soon.
- Meyerbeer, Giacomo.—Opera composer. Known only when his works are performed at the Metropolitan.
- Mozart, Wolfgang Amadeus.—Named after a singing society in Troy, N. Y. Wrote "Don Giovanni," together with Gustav Mahler.
- Paderewski, Ignace Jan.—The real cause of the recent financial panic and shortage of gold in America.
- Paine, John Knowles.—See Loeffler.
- Paganini, Nicolo.—Nicknamed "the first," to distinguish him from the many "second Paganinis" now parading the concert platforms.
- Parker, Horatio William.—See Paine.
- Puccini, Giacomo.—Composer. Fills his countrymen with pride, and the opera houses everywhere with a paying public.
- Popper, David.—Cello composer. Saved the cellists from an existence devoted to Goltermann's "Andante" and Schumann's "Träumerei."
- Strauss, Johann.—Wrote "The Blue Danube."
- Strauss, Richard.—Did not write "The Blue Danube."
- Schubert, Franz Peter.—Wrote an "Ave Maria" and a "Serenade," also "Hark, Hark, the Lark" for piano.
- Schumann, Robert.—Wrote "Warum," "Träumerei" and an "Arabesque" for piano.
- Verdi, Giuseppe.—Wrote "Trovatore," "Aida," "Traviata," etc. Also wrote "Siberia," "Madam Butterfly," "Bohème," "Pagliacci" and "Cavalleria Rusticana," but not under his own name.
- Wagner, Richard.—The founder of the Bayreuth Festivals; friend of Liszt; husband of Cosima Wagner; father of Siegfried Wagner; inventor of a method of singing considered by some to be ruinous to the voice; writer of bulky polemical volumes; enemy of Meyerbeer; friend of King Ludwig of Bavaria; traveler; conductor; stage manager. Also wrote music dramas.

The foregoing is not a complete reference work, of course, but might serve as a basis for ambitious historians to expatiate upon.

The well known stories about John Philip Sousa's "real name" are en route again through the daily press, and their renewed publicity has called forth this illuminating response from the composer-conductor:

"The story of the supposed origin of my name is a rattling good one, and, like all ingenious fables, permits of international variation. The German version is that my name is Sigismund Ochis, great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A.; therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A.; hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician; carried my worldly possessions in a box marked S. O., U. S. A.; therefore the patronymic.

"This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, and it is believed that it makes its pilgrimage around the globe once every three years.

"Its basilar source emanated about ten years ago from the always youthful and ingenious brain of the publicity promoter Col. George Frederick Hinton. At that time Colonel Hinton was exploiting Sousa and his band, and out of the inner recesses of his gray matter he involved this perennial fiction.

"Were it not for the reproving finger of pride, pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa,

and I cannot shake them, I might let all questions go unheeded.

"My parents were absolutely opposed to race suicide and were the authors of a family of ten children, six of whom are now living, all married and doing well in the family line; so well, indeed, that, I should say, about 1902 the name of Sousa will supplant that of Smith as our national name.

"Now for the historical record: I was born on the 6th of November, 1854, on G street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio and Elizabeth Sousa. I was christened John Philip at Dr. Finkel's church, on Twenty-second street, northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city and the same time; in other words, 'I have no kick coming.'"

Henry T. Finck says in the Evening Post: "The irrepressible Ashton Ellis has perpetrated another volume—the sixth—of his life of Wagner. It covers the years 1855 to 1859. At the present rate of progress he will need ten volumes to complete his task." And by the time they are out, the readers of Volume I all will be either dead or have become converted to Puccini.

There was once a music teacher who said he would rather be that than be Rockefeller. He was lying.

LEONARD LIEBLING.

THE following interesting list and figures are from John Towers' forthcoming "Dictionary of 27,015 Operas and Operettas." This data represents the titles of some of the most popular operatic subjects and the number of times they have been set to music for the lyric stage:

Achille in Sciro.....	29
Adriano in Siria.....	46
Alessandro nelle Indie.....	55
Andromeda.....	18
Antigona.....	15
Antigono.....	28
Arc, Jeanne d'.....	17
Armida abbandonata.....	26
Arminio.....	17
Artaserse.....	63
Berenice.....	20
Catone in Utica.....	22
Cid (Der).....	16
Circe.....	19
Cleopatra.....	27
Colombo, Cristoforo.....	21
Coriolano.....	18
Dafne.....	20
Demetrio.....	41
Demofonte.....	48
Didone abbandonata.....	48
Don Quixote.....	52
Endymion.....	20
Esmeralda.....	17
Eumene.....	16
Ezio.....	42
Farnace.....	20
Faust.....	45
Hamlet.....	20
Ifigenia in Aulide.....	26
Ifigenia in Tauride.....	12
Ipermestra.....	25
Isola (L') disabitata.....	16
Jery und Baetyl.....	15
Lorelei.....	16
Merope.....	44
Mitridate.....	20
Nitteti.....	29
Olimpiade (L').....	52
Penelope.....	14
Pygmalion.....	24
Romeo and Juliet.....	18
Ruebezahl.....	13
Semiramide.....	47
Sesostri.....	16
Sofonisba.....	16
Temistocle.....	24
Tigrane.....	15
Ulisse.....	25
Zenobia.....	31

DR. MUCK has been interviewed in Berlin on his impressions of America. "The Boston Symphony Orchestra," he says, among other things, "can hardly be called an American orchestra, because the

members are Frenchmen, Germans and Austrians." On the same basis, the Berlin Philharmonic is not a German orchestra, for to our certain knowledge many of its members are Austrian, Hungarian, Bohemian, Russian, Dutch, Scandinavian, Belgian and French.

WRITING in the Berlin Tageblatt about Eugen d'Albert's opera "Tiefland," to be produced here next winter at the Metropolitan, Dr. Leopold Schmidt says:

Without question the work gains on repetition. I must confess that I am continually discovering new details, moods, climaxes, characteristic turns, which at first had not made a particularly strong impression on me. One even becomes reconciled to certain crudities in the text, if they are softened in the interpretation, and is compelled to consider the opera in its entirety as an extremely effective piece of work. Only the end, in which we are conscious of the revision, leaves me unsatisfied. When the jubilant love duet is repeated after the murder of Sebastiano, the impression is superficially operatic.

The d'Albert "Tiefland" has had over 100 productions in Berlin, and more than double that number at the other German opera houses.

THE annual report of the Pittsburgh Orchestra committee shows a remarkable rate of increase in receipts from the concerts this season. In the face of "hard times" and with incomes falling off in nearly every other line of industry, the Pittsburgh Orchestra took in \$14,693.60 more this winter than last in its own city. The increase represents a rate of 44 per cent. The season seats brought \$9,184.50 more than last year, and the single seats \$4,247.75 more. The musicians' salaries amounted to \$50,437 and the soloists' fees to \$12,350. Altogether, the total disbursements were \$115,394.63, and the total receipts \$70,880.05, resulting in a deficit of \$44,514.58, made up by forty-four guarantors of the Pittsburgh Orchestra. The showing of the organization, considering the general financial conditions, reflects great credit on the loyalty and liberality of the Smoky City in matters musical.

Mischa Elman's Career.

Mischa Elman, the young Russian violinist, whose marvellous successes in London, Berlin, Paris and other European art centers have placed him among the best known violinists of the present time, will make his first American tour, beginning December, 1908.

Mischa Elman is considered in Europe to be one of the greatest living violinists, though only seventeen years of age. He was born in Russia, and received his first music lessons from his father, when four years old. At the age of five he played in concert before the Princess Ourosow, who offered to educate and adopt him, an offer Mischa's father, however, declined. In 1896 young Elman became the pupil of Professor Fiedelman at the Imperial School of Music in Odessa, and won his first prize (a free scholarship) at his entrance examination.

In 1902 Leopold Auer, the world renowned violinist and professor at the Grand Conservatoire, of St. Petersburg, while touring Southern Russia, heard Mischa Elman; his astonishment over the great gifts of the boy was such that he telegraphed to the Czar of Russia for permission to bring young Elman and his parents to St. Petersburg. When this permission was obtained, Professor Auer accepted the boy as a free pupil.

In 1904 he made his first appearance in St. Petersburg, substituting for Professor Auer in an important concert and achieving most overwhelming success. The same year Mischa played in Berlin, where he duplicated his St. Petersburg furor. A tour of Germany followed, creating the same sensational stir wherever he was heard.

On March 21, 1905, Mischa Elman made his first appearance in London, on which memorable occasion he played the Tchaikowsky concerto, completely capturing the English critics and public. Other orchestral concerts followed in quick succession, Elman being welcomed with the most extraordinary enthusiasm at each appearance. Elman has repeatedly appeared in Paris in the Colonne concerts, as well as in recitals, and has had the great distinction of appearing at the Birmingham Festivals, the Gloucester Festival, the Lower Rhine Festival, and two successive seasons at the Gewandhaus concerts in Leipzig.

Elman's most recent London appearances were a series of orchestral concerts under the direction of Dr. Hans Richter, where he again displayed his mastery over his instrument, and once more demonstrated that he is an artist of the highest musical attainments.



DRESDEN BUREAU, THE MUSICAL COURIER,
NÜRNBERGERSTR., 54, PL. 7., MAY 10, 1908.

For the end of the school year the Conservatory has given the following pupils' performances: Two "Musik-Abende" with orchestra, followed by a "Musik-Abend" in the Palmengarten, and another "Musik-Abend" with orchestra, in Hammer's Hotel; also another orchestral concert on March 5, in the Vereinshaus; on March 9 a church concert in the Kreuzkirche; on March 14, an evening for the elementary department in the Palmengarten; March 17, "Musik-Abend" in the Palmengarten, and the grand closing concert in the Gewerbehaus, March 24. Between these concerts there were several operatic performances, which attracted much attention and favorable notice. I shall mention several of the more important ones. In the Kreuzkirche, among other numbers, Helene Bruck rendered the aria, "But the Lord Is Mindful of His Own," from "St. Paul" (Mendelssohn); Herr Kipper, pupil of Professor Mann, gave, with Fräulein Braasch, the duet from Haydn's "Creation," and Herr Kluge's ten voiced choir gave Caldara's "Qui tollis peccata mundi" with impressive effect. In the Residenz Theater, which was crowded, there was a performance of scenes from Mozart's "Figaro's Hochzeit," and "Hänsel und Gretel," when Herr Scheder took the part of Figaro, Fräulein Roth that of Susanne; Fräulein Jüttner, pupil of Orgeni, the part of the Countess; Herr Kipper and Herr Essbach, both pupils of Professor Mann, took the parts, respectively, of the Count and Basilio, both deserving of much praise. In the last concert before the grand closing concert in the Gewerbehaus, most of the program was devoted to vocal selections; Herr Scheder, pupil of Herr Porth, sang the "Romanze" from Verdi's "Simon Boccanegra"; Fräulein Braasch, pupil of Frau Söhle, an aria from "The Merry Wives of Windsor" (Nicolai); Fräulein Renner, pupil of Fräulein Sievert, lieder by Grieg and Brahms. The best of the evening was the pupil of Frau Professor Orgeni, Fräulein Bürger, who gave an aria from Rossi's "Mitrane."

Pupils of Vetter (piano), Fräulein Schilde and Herr Klinger, played the G major concerto of Beethoven, first movement, and Fräulein Chrzanowska, pupil of Feigler, the first movement of Schumann's A minor concerto. Another number was Godard's trio, op. 52, for piano, violin and cello, and a fine clarinet solo by Herr Göhler, pupil of Gabler. The large hall of the Gewerbehaus was crowded to its utmost capacity for the final performance, when the "Fantaisie Overture," by Arno Pretsch, pupil of Draeseke (under the direction of the composer), was given by Striegler's orchestral class. Arias from "Figaro's Hochzeit," Bellini's "Norma," recitative and duet (Fräulein Jüttner, pupil of Orgeni, and Lewald), Verdi's "Traviata" (Fräulein Perak, pupil of Orgeni) were also rendered. Lieder by Schubert and Brahms (Fräulein Drangsfeld, pupil of Kotzebue); a trumpet solo, in E minor, by O. Boehme, played by Herr Triedemann, of Fricke's class; Klengel's D minor cello concerto (Herr Lange-Frohberg, Wille's class); piano concerto in F sharp minor, by Stojowski (Herr Klinger, Vetter's class), which, with the singing of Orgeni's pupil, Fräulein Perak, formed the most brilliant numbers of the evening, and closed this very successful series of Conservatory concerts.

Professor Roth's "Beethoven Evening" was one of those few artistic treats which only great musicians can offer. He has well earned the high distinction of being a Beethoven player par excellence, and on this occasion, even more than upon the one of last season, when he appeared for the first time after a long retirement, did he reveal to us things new and old from the inexhaustible treasures of this, the greatest of all masters. Again he chose not the larger and greater works (more often heard on the concert stage), but the sonatas of an earlier period, like "Les Adieux," the "Pastorale," the "Moonlight," etc., which in themselves are perhaps more instructive to the music student, and more interesting, when played by a master hand in so devout a manner. Thus the "Pastorale" seemed endowed with new life, while a more interesting performance of "Les Adieux" I have never been privileged to hear. The adagio of the "Moonlight" sonata I described last year as a masterpiece of poetic conception. Professor Roth received overwhelming and prolonged applause at the close, and this turned formally into an enthusiastic ovation. At his salon the following works have been performed: Reinecke, sonata for two pianos, op. 275 (Fräulein von Lange and von Laffert); Ansorge, "Gesänge," sung by the Royal Opera singer Kiess, accompanied by Professor Roth; Slunicko, sonata for violin and piano, op. 60, played by Kammermusik Theodor Bauer and Fräulein Lola Tangel; Bertrand Roth's beautiful songs—"Sterben," "Wenn droben du bist," "Der Asra," "Trabe, mein Rösslein," sung by Herr Kiess, Roth at the

piano. On March 8 there was a series of Scandinavian compositions by Sjögren, Sibelius, Hugo Alven, Wilhelm Stenhammer, and Petersen Berger. At this time a young pianist, Elizabeth Kannengiessen, made a most important appearance. She is a decided pianistic talent: Elfried Baldamus, the very gifted violinist, also deserves special notice. On March 15 was perhaps one of the most interesting salons of the season, when the extremely modern composer Scheinplug (who was heard in the great Tonkünstler Verein last year) took the floor. His sonata for violin and piano is characterized by marked originality and individuality and capacity for deep musical expression. Theo. Bauer and Professor Roth gave it a most worthy performance. Still deeper musical impulse and feeling characterized the "Worpswede Stimmungen," by Scheinplug. Arranged for the voice, violin, English horn and piano, op. 5, they were finely rendered by Frau Günther, Theo. Bauer and Professor Roth. In the last salon for this season we heard a trio, for piano, cello and violin, by the well known Professor Major, from Budapest; lieder by Luise Langhaus, beautifully sung by Fräulein Ottermann, Frau Striegler and Fräulein Alberti; a "Capriccio" of Rheinhold Becker, op. 23, and a quartet in G minor for two violins, viola and cello, by Eugène Jambor.

Eduard Mann has had many successes to record. His pupil, Herr Stock, the fine basso, has been engaged at the Graz Opera. He sang also the role of Rocco, in Beethoven's "Fidelio," at Petrenz's operatic ensemble, in the Residenz Theater here, and was especially singled out for praise by the critics. Herr Mann gave a concert lately at Kamenz, in which his best pupils took part, when the teacher's work again was crowned with high honor. Another prominent pupil, Henry Uhl, is arousing enthusiasm by his appearances in Cleveland, Ohio, U. S. A., of which notice has been made in the papers here.

The "Ring" performances at the Opera have attracted more than the usual attention. There have been several guests—Herr Frank, from Budapest, as Hunding and Fasolt; Herr Pennarini, from Hamburg, took Burrian's place as Siegfried; Fräulein Gaehde was heard as Flosshilde, etc. Malatta has had the direction of the "Ring" and has been covering himself with glory: full of magnetic force and sympathetic warmth; also a truly musical nature, he has a great future before him. His direction of "Salome" was generally recognized as masterful. Seebe, as Freia, Nast, Wittich, Perron, Von Bary, Sembach, Rains, Platschke, were as usual the chief figures in a cast which now is of world wide renown.

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SCHOOLS.

The State of Ohio alone will furnish many summer schools to that form of activity this summer, viz.: Ohio University, at Athens, June 22 to July 31; Oberlin College, June 26 to August 14; Ohio State University, at Columbus, June 22 to August 14; University of Wooster, June 23 to August 14; Antioch College, at Yellow Springs, June 19 to August 8; Marietta College, June 22 to August 1; Ohio Northern University, at Ada, June 9 to August 7; Wittenberg College, at Springfield, June 22 to July 31; Miami University, at Oxford, June 23 to July 31. The Normal University, at Normal, Ill., holds two summer terms of six weeks, programs consisting of regular courses in various subjects, especially in teaching of teachers. A notable summer school exclusively in the interest of music is held annually at Evanston, Ill., near Chicago, by the educational department of Silver Burdett Company, whose

music publications are largely favored in various institutions. The head school of this organization is held simultaneously in Boston, in the New England Conservatory of Music. The Chautauqua, N. Y., proceedings are to be exceptionally progressive this season, July 4 to August 14.

The most notable "summer school" of all this summer will be that of the National Educational Association in Cleveland, July 29 to July 3. The department of music will be the strongest and most progressive in the history of the association. Frances Elliott Clark, of Milwaukee, is president; George E. Krinbill, of Bisbee, Arizona, vice-president; Edward B. Birge, of Indianapolis, secretary. Hol. E. Dan, director of music, Cornell University; G. Stanley Hall, president of Clark University, Worcester, Mass.; Julia E. Crane, director of music, Normal Music Institute, Potsdam, N. Y.; D. R. Gebhart, director of music, Kirksville, Mo.; Clyde E. Foster, director of music, Ypsilanti, Mich.; Philip C. Hayden, director of music, Keokuk, Ia.; Charles Fullerton, music director, State Normal School, Cedar Falls, Ia.; William McKendree Vance, superintendent, Delaware, Ohio; Marie Burt Parr, Cleveland; Jessie L. Gaynor, St. Joseph, Mo.; Alys Bentley, Washington, D. C.; Enoch Pearson, Philadelphia; Anna Allen, Peoria; A. J. Gantvoort, Cincinnati; Charles J. Rice, Worcester, Mass.; Anna Gordhart, East Cleveland; Alice Riley, Evanston; William J. Davis, Allegheny, Pa., will be among the prominent music educators taking part in the program. Wilson G. Smith will make an address of welcome to the musicians. Actual class work from schools will be used in illustration of theories, and school glee clubs, quartets, schoolboys' bands, and a chorus of 500 boys, trained by J. Powell Jones, director of music in Cleveland, Ohio, will provide largely musical performance. A special professional orchestra and band, with singing societies and solo artists, will also participate.

Institute of Normal Methods, Boston.

Musicians, students and teachers who are contemplating a visit to Boston this summer will do well to consider the possibilities offered by the summer school of the American Institute of Normal Methods, held at the New England Conservatory of Music in that city for three weeks in July. At this school opportunity is given to become familiar with the latest and best methods as applied to public school music and drawing work. Among the many valuable features of the school may be mentioned its complete equipment, its strong and representative faculty and its well arranged and helpful courses of study; in addition, there is the opportunity of making new and congenial acquaintances and the inspiration of companionship with many other alert ambitious fellow students. The Institute also makes a point of securing for its students every possible opportunity for enjoyment accruing from a visit to Boston. There are excursions to points of historic and scenic interest, and many other pleasures and recreations in other lines. Not the least of these are the concerts and recitals conducted by the students themselves, which well maintain the high standard due to the reputation of the Institute. In no other way can three weeks be spent with so much profit and enjoyment. Particulars regarding the school may be obtained from the manager, William M. Hatch, 221 Columbus avenue, Boston.

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PITTSBURGH

PITTSBURGH, May 30, 1908.

A pleasing pupils' recital was given in the lecture hall of Carnegie Institute on last Wednesday evening. It was in the form of a joint recital and was carried out by those under the instruction of Joseph H. Gittings and Anne Griffiths. Both children and adults added to the attractiveness of the program, and some of the work spoke volumes for the careful training they had received. Many of the little pianists and some of the vocal pupils did creditable work, and aside from the ever prevalent nervousness which invariably marks a pupils' recital, the affair was enjoyable. Among the more advanced pupils were Mrs. John Liggett, Jr., and Harry Waterhouse, who have been heard innumerable times in and about the city. Mrs. Liggett's numbers included a group of Brahms' songs, which she sang with good taste and expression. Mr. Waterhouse's voice has improved considerably the past year or so, and his singing is marked by virility and a pleasing tone quality. He sang for his number Tschai-kowsky's "Pilgrim's Song."

One of the features of the Art Society reception at Carnegie Hall next Friday evening—at which will be performed the prize and other compositions of the recent contest for Pittsburgh composers—will be a specially selected chorus of sixty-four voices, under the direction of James Stephen Martin. This chorus will perform the first prize vocal work by Dr. Ferrata. A review of the concert will appear in next week's issue.

An excellent concert was given at the Northside Carnegie Hall last Wednesday evening by the Northside Concert Company, composed of J. B. Siefert, first tenor; C. R. Newman, second tenor; G. F. Newman, first bass; E. L. Smith, second bass; Katherine Lingensfelder, contralto; Leyton Potter, violinist, and Alfred Boswell and Elmer Zoller, pianists. The male quartet proved to be a well balanced group of voices, capable of some good work, though the "newness" was perhaps a little evident at times. Miss Lingensfelder and Mr. Potter were well received, and their selections were given in a musicianly manner. Especial mention must be given Mr. Zoller for his excellent and finished work in the Mendelssohn concerto. Mr. Zoller is one of the younger successful Pittsburgh pianists and received his training in Europe.

Alfred D. Shaw has many engagements for the balance of the season. He sings "Elijah" at Ada, Ohio, on June 2; Gaul's "Holy City" and miscellaneous program at Scio, Ohio, on June 12; also in a performance of the "Pirates of Penzance" at the Nixon Theater, this city, on June 13 and 15. Mr. Shaw is the popular tenor at the First Presbyterian Church.

Some compositions of Adolph M. Foerster are to be played by the Pittsburgh Festival Orchestra this summer

at its concerts on the Schenley lawn. Mr. Foerster's prelude in D flat has met with instant success, for all the prominent organists of Pittsburgh are using it.

The Mendelssohn Club, of McKeesport, gave a performance of "Elijah," under the direction of J. P. McCollum, on Thursday evening. The soloists were Ida Bernice Cole, soprano; Edith Harris Scott, contralto; David Stevens, tenor; Louis Kennedy, bass. Rose Sadler and E. R. Jores were the accompanists.

The musical program, which was such a delightful feature of the annual luncheon given by Dolly Madison Chapter, United States Daughters of 1812, at the Rittenhouse, Monday, included soprano solos by Eleanor Mustin, who sang "He was a Prince," by Lynes, and "My Ain Folk," by Lemmon; violin solos by Ruth Thoburn, who played Schumann's "Evening Song" and the second movement of Grieg's sonata in F major, and Mary Ray Ure, pianist, who rendered a nocturne by Grieg and "Des Ailes" by Godard.

CHARLES W. CADMAN.

Bispham South and West.

During the past six weeks David Bispham's artistic activities have continued unabated, and his tour of brilliantly successful appearances has taken him as far South as South Carolina, as far West as Kansas, and North into Wisconsin. He has sung at the Spartanburg (S. C.) Festival, the festival at Kansas University, and with choral societies at Albany and Milwaukee, in both of the latter places performing the part of Mephisto in Berlioz's "Faust," in English and in German.

During the "Bispham Week in Wisconsin," the great singer filled five engagements, four of them recitals, in which he introduced a new "melodrama"—Longfellow's "King Robert of Sicily," set to music by Rosseter Cole—which has proved immensely effective, and it met with great acclaim.

The following press excerpts are indicative of the appreciation which Mr. Bispham meets everywhere:

Mr. Bispham's Mephisto was alive with dramatic intensity.—Milwaukee Sentinel.

David Bispham's singing of Mephistopheles will remain one of the lasting impressions of the festival.—Albany Argus.

That David Bispham stands at the head of our American troubadours and as a program maker has no superior, received another proof last evening at the Palist Theater.—Milwaukee Free Press.

With the first song the singer cast the spell of his art upon the audience and throughout the evening it followed the program with

breathless silence, broken only by bursts of applause and enthusiasm. Who could have remained unmoved by such whole souled, genuine art? Mr. Bispham is, above all, a cultured musician and a scholar whose interpretation bears the stamp of much thought and careful study. With a superior intellect he combines a warm temperament and poetical and individual conception, and lastly a voice of beautiful quality, mellow and rich with the sweetness of an old Italian cello.—Milwaukee Sentinel.

David Bispham, an artist by the grace of God, perhaps, but if you study him closely you may come to the conclusion that to be born with great talent is one thing, and to make the most of it, another. And for an artist to further improve and exploit it when he has reached that period when most singers are known as "has-beens," proves him something far greater even than an artist—a strong character—a really wonderful man!

The paraphrase, all for art and the world well lost, appears to have been Mr. Bispham's motto, with the result that all the world is at his feet once more, and we again have a Bispham vogue. * * * Always he has himself in hand—everything about this man and his art speaks of self control. There are no eccentricities either in vocal delivery or manner. It was success on success throughout the evening, whether grave or gay, devotional or sentimental, each number was touched with rare grace and delicacy, or lighted by flashes of fire, always there was the exact tone and expression demanded by the theme.—Milwaukee Wisconsin.

He sustained brilliantly the excellent reputation he bears as a bass of international fame. He handles his unusually powerful voice with the ease and flexibility of the great artist, and his enunciation is delightful. Last night he was in great voice and sang with remarkable energy and distinction.—Spartanburg (S. C.) Herald.

Schumann-Heink to Dedicate New Academy.

Madame Schumann-Heink will be the first attraction to appear at the new Academy of Music, in Brooklyn, under the auspices of the Brooklyn Institute. The date of her song recital has been set for Thursday evening, October 1. The directors of the Academy have rented the building for a number of events for the month of September, but the favorite contralto will have the honor of giving the first musical program of social as well as artistic importance. The Metropolitan Opera Company, as previously announced in THE MUSICAL COURIER, will give the first of fourteen performances at the Brooklyn Academy, Saturday evening, November 14.

Savage Home With Novelties.

Henry W. Savage, the operatic and theatrical manager, arrived home yesterday (Tuesday), on the steamer Kronprinzessin Cecile, bringing with him four novelties: "The Prince's Child," by Lehar; "Prince Hugo's Honeymoon," by Oscar Strauss; "A Jolly Peasant," by Edmund Eysler, and "The Love Cure," by Leo Fall.

Sigrid Arnoldsen made a hit at Dessau in "Carmen."

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PHILADELPHIA, June 1, 1908.

One hardly counts on the pleasure of having operatic novelties presented at this season of the year, but Philadelphia had the pleasure of hearing Offenbach's "Tales of Hoffman" for the first time on Monday evening. The Aborn Opera Company, who presented the work at the Grand Opera House, is gaining both patronage and sympathy by its conscientious and serious productions of the standard and lesser known operas here. "Tales of Hoffman" is a surprise, as it differs so materially from Offenbach's other work. But this is no discredit to the opera. With a more serious plot than Offenbach was accustomed to using, he has taken advantage of the chance to do more serious composing. The result is romantic music of a high level, with orchestration of a fuller quality than was usually used by the light opera writers of Offenbach's day.

Summer seemed to arrive with one big leap when the Municipal Band gave its first concert of the season in Clark Park on May 25. Of the popularity of this open air music there could be no question, as it is estimated that over four thousand people attended the concert; in fact, the "popular" part of the band's work was all too much in evidence. For some years now we have been hearing some pretty good music by this organization, and it is to be hoped that Director A. Frank Bergey intends to advance still further with the work of educating the people musically. Perhaps the "First Concert" should not be taken too seriously and more imposing programs may be in store for us.

The way active life keeps up in the Philadelphia conservatories during this warm weather in hot old Philadelphia is really delightful. This sentence would have read "is really appalling," but the writer remembered just in time that his objections to attending recitals during hot waves would hardly be interesting to the readers of THE MUSICAL COURIER. At the Philadelphia Conservatory, May Ogden gave a recital on Monday evening, May 25. Miss Ogden's program contained a prelude and fugue, by Bach; sonata, F minor, by Beethoven; two etudes of Chopin, and a valse in E minor by Moszkowski. Assisting were Edith Bloomfield, contralto, who sang Tosti's "Good Bye" and an aria from Saint-Saens' "Samson and Delilah," and Hazel Bonnell, violinist, who was heard in a Tartini sonata.

A concert given by the junior pupils of the Hahn Violin School, on May 26, at the Orpheus Club rooms, closed the regular teaching season of this school, as the summer course commences May 26, and the extra summer course June 29. Eighteen little folks were heard in violin selections, suitable to their varied technic and understanding. Although thousands of youngsters every year painfully make their way up the hill of learning by means of the dear old De Beriot's, and Borowskis, and Bohms, and Dancas, yet these melodious trifles are always fresh and interesting when played by some little student, full of importance, full of anxiety lest some wrong bowing or anguering creep in. Would that some of their elders would take their work as seriously. The school's juvenile orchestra gave variety to the program by playing several selections. Raymond Perkins, a pupil of L. Conradi, was also heard in a Haydn sonata.

Violin pupils of J. W. F. Leman were heard in concert at the New Church rooms, on Tuesday evening, May 26.

Assisting were Mr. Leman's string orchestra; Flora Thoenbe, soprano; Marguerite Francis, pianist, and Maria Myers, flute. Rather novel were the violin sextet, by Godard; violin duets, by Grieg and Moret, and violin trio, by Papini. Mention should also be made of a Russian fantasia, by Hubay, which was played in spirited style by Mary Luznicky.

The Pennsylvania Chapter of the American Guild of Organists held a public service at St. Timothy's Church, Roxborough, Wednesday evening, May 27. The rise of church music within the past few years in this country has been most remarkable. Outside of a favored few wealthy Catholic and Episcopal churches, the amateur organist (Heaven spare us) and the village choir (Heaven help us) were everywhere in evidence. The change that has come and is still going on is largely due to the earnest efforts of such organizations as the American Guild. All honor to them for their good work. But to come back to Wednesday evening, the following numbers were given: "Hosannah," Dubois, played by Henry S. Fry; andante, F sharp minor, Dr. S. S. Wesley, played by George Alex. West; anthem, "Whoso Dwelleth," Sir G. C. Martin, directed by J. H. Lord; "Alleluia," Dubois, played by Percy Chase Miller. An address was made by the Rev. J. B. Halsey, M. A., B. D.

The closing concert of the season was given at the Metropolitan College of Music on Friday evening, May 29. Frederick E. Hahn, violinist, assisting. Mr. Hahn played a reverie by Romaine Callender, director of the college, and which composition was heard for the first time. Mr. Callender is a composer of no little skill, and his "Scent of the Rose" for piano, with violin obligato, was also greatly enjoyed. Interesting also was the overture to a new romantic opera, "The Pilot's Daughter," on which Mr. Callender is now working. The overture was arranged for two pianos, organ, violin and bells. Pupils taking part were Edith Seeber, Pauline Gray, Jessie Glover, Mrs. E. D. Phillips, Elizabeth Godshall, Linda Haines, Mrs. J. W. Powell, Arthur Lees, Marion Phillips and Elsie B. Haney.

This is commencement week at the Combs Broad Street Conservatory of Music. Saturday evening the graduating class gave a reception and dance. Sunday evening the Baccalaureate Sermon was preached by the Rev. H. W. Stringer at the Broad Street Baptist Church. A special musical service was given also, a choir composed of students of the conservatory singing "The Heavens Are Telling," from Haydn's "Creation," and "Unfold, Ye Portals," from Gounod's "Redemption." Monday the humorous class day exercises take place. Tuesday evening the graduation exercises take place at Musical Fund Hall, with an address by Dr. Hugh A. Clarke, of the University of Pennsylvania, and on Wednesday evening will be given the alumni banquet.

The summer season of music at Willow Grove opened on Saturday with two concerts by Pryor's Band. Pryor will stay until June 27. It has always been the policy of the Willow Grove management to have music of intellectual character, that would attract the real music lover and serious student. In band music certain modifications must be made from the classical program which a good orchestra renders. The symphony, for instance, would certainly be out of place. Operatic overtures and selections, ballet music, and even symphonic poems, find a place on the programs that Pryor's Band is giving. Wagner, Gounod, Weber, Verdi, Liszt, Bizet, and the like, show the general scope and class of music heard at these concerts,

to which Philadelphians flock, sometimes to the number of 15,000 in one day.

The graduating exercises of the Philadelphia Musical Academy were held in Musical Fund Hall on Saturday evening. A preliminary concert was given by members of the graduating class and a student orchestra, under the direction of D. H. Ezerman. Certificates were awarded to Gertrude Meng, Irene Merget, Anne Thompson, Leroy Fraim and Minnie Lewis. The graduates were Dorothy Bauer, Blanche Eastburn, Sarah Finch, Stanley Gery, Henrietta Herman, Minnie Lewis, Lucian Phillips, Ethel Scott, Anna Semple, Rhea Jackson, Lillian Shaw and Rebecca Wellenbach.

Rita Wilbourn, contralto, was heard in concert at the Hotel Majestic on Friday evening, May 27. Assisting Madame Wilbourn were Corrine Weist Anthony, soprano; Dorothy Johnstone, harpist, and little Miss Willette Wilbourn, an eleven year old pianist.

Ernest Felix Potter gave the second of his series of organ recitals at St. Michael's Church, Germantown, on the afternoon of May 23, at 5 o'clock.

At the annual meeting of Beta Chapter Sinfonia, the Musical Fraternity of America, held on Thursday evening, May 28, the election of officers resulted as follows: President, Harry D. Kaiser; vice president, Earle E. Beatty; secretary, Charles S. Quinn; warden, Harry Landis; librarian, Clarence M. Cox. The local chapter, which is located at the Combs Broad Street Conservatory of Music, on South Broad street, and which recently entertained the delegates to the eighth annual convention, is one of the most active and progressive chapters of the national fraternity. It is rapidly increasing in membership, and is attracting much attention in the musical circles.

Anna Lillian Neil gave a piano recital on Saturday evening at Mrs. Kimball's Piano School, in the Presser Building. Miss Neil not only played several interesting compositions herself, but a number of her advanced pupils were also heard.

W. Palmer Hoxie has organized a male quartet to be known as the Fidelis Male Quartet, of Philadelphia, with Oswald Blake, first tenor; William Austin, second tenor; Harry Cunliffe, first bass; Leslie Gardner, second bass; Curtis Mullin, accompanist. The Fidelis Quartet will be heard in concert next Thursday evening, assisted by Mary Smith, soprano.

A concert was given by the post graduate students of the Pennsylvania Conservatory of Music on Tuesday evening, May 26. Those taking part were: Marion Walker, Elsa Peackert, Agnes Libbold, Sophia Heisch, Marie Waters, Lorraine Leidy, Dorothy Day, Dr. W. L. Killian, Ethel McKinley, Cecelia Warren, Ethel Wilt, Irma Aucker, Romaine Campbell, Alma P. Bishop, and Mae Wagenhauser. WILSON H. FILE.

At the ninth Gürzenich concert in Cologne, Beethoven's seventh symphony, his violin concerto and Bernhard Scholz's symphonic fantasia, "Malinconia," formed the program. The tenth concert consisted of Berlioz's "Requiem" and Conrad Heubner's choral number, "Das Geheimnis der Sehnsucht."

Klughardt's oratorio, "The Destruction of Jerusalem," was given at Dessau not long ago.

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SEASON 1908-9

BALTIMORE.

BALTIMORE, Md., May 31, 1908.

THE MUSICAL COURIER correspondent attended the second of the four final concerts by advanced students at the Peabody Conservatory of Music, Wednesday evening, May 27, and he unhesitatingly pronounces it the most satisfactory concert of the kind he ever heard. He regrets that he could not attend the other concerts, for the programs were all most attractive. It must indeed have been a pleasure for the faculty as a whole, particularly the individual teachers, to sit and listen to the happy results of their training and to note the sincerity and skill of each student who took part in the program. A better tribute to the students could not be offered than that of an audience completely filling the hall, remaining in a temperature of 90 degrees or more until the close of the final number. The playing of the students' orchestra was highly creditable. The order of the program was:

- Prelude and Fugue in A minor, for organ.....Blach
Kate Blanchard.
Aria from Mignon, for soprano.....Thomas
Mary B. Daniel (Virginia).
Piano Concerto in F sharp, first movement, with accompaniment
of students' string orchestra and organ.....Reinecke
Marie Hansen (Washington).
Andante and Gavotte, for violin.....Lully
Master Max Rosenstein.
Aria from Les Huguenots, for soprano.....Meyerbeer
Iphigenia McGill.
Polonaise in A flat, for piano.....Chopin
Carlotta Heller.
Sarabande and Tambourin, for violin.....Leclair
Scherzo, for violin.....Arensky
Harry Sokolove.
Stances de Sappho, for contralto.....Gounod
Mrs. J. F. Thompson.
Concert Overture in C minor, for organ.....Hollins
Mrs. B. M. Sencindiver.
Aria from Don Giovanni, for soprano.....Mozart
Clara P. Gault.
Piano Concerto in B flat, first movement, with accompaniment
of orchestra and organ.....Tchaitkowsky
Barrington Branch (Georgia).

Tuesday evening's concert was devoted to the presentation of original compositions by students. Lawrence Goodman played one movement of a piano sonata by Louis Fisher. Marguerite Maas performed a caprice for piano, composed by herself. Two songs by Mary S. Schenck, "When Thou Art Nigh" and "E'en as a Lovely Flower," were sung by Louise Randolph, soprano, violin obligati played by Thomas Peacock. Henrietta Holthaus was assisted by Eli Kahn in the performance of her own sonata for piano and violin (first movement); Carlotta Heller played a reverie and scherzo (for piano), her own composition; Katherine E. Lucke composed a romance for cello, and piano accompaniment, and this was played by the composer and Bart Wirtz; "Into My Life She Came," song by Anne A. Hull, and "I Arise from Dreams of Thee," by William A. Waring, Jr., were sung by Ethel Henderson, contralto; a prelude, berceuse and scherzo for piano, by Henrietta Strauss, were played by Carline Hirsh; a ballade for baritone and organ, composed by Miss Schenck, was sung by Bertram Peacock, with J. Norris Hering at the organ; one movement of Miss Lucke's trio for piano, violin and cello was played by three members of the faculty—Howard Brockway, J. C. van Hulstyn and Bart Wirtz.

Thursday evening diplomas and teachers' certificates were conferred. Organ, piano, voice and ensemble numbers were contributed by A. R. Baldwin, Hazel Knox Bornschein, Mary Sparkman, Joseph Belov, Elizabeth Leckie, M. Jeannette Haugh, Caroline Hirsh, Jeno Sevely, Isador Branski, Israel Dorman, Harry Sokolove, Rachel Aldridge, and Anne Latimer. Friday evening pupils again from the different departments distinguished themselves, the performers and singers being Ruth Heilman, Kate N. Doggett, Bertha Bondy, Lawrence Goodman, Ione E. Eager, Austin Conradi, Elizabeth Bohnenberg, Elsie R. Miller, Arthur Conradi and Paul Wells.

* * *

"The Children's Crusade," by Pierné, was produced for the first time in Baltimore at Albaugh's Opera House, Thursday evening, May 28. The Baltimore Choral Society appeared under the direction of Robert LeRoy Haslup, with the following soloists: Jennie Gardner Stewart, soprano; Mrs. Clifton H. Andrews, contralto; Frederick H. Weber, tenor; Dr. B. Merrill Hopkinson, baritone; Alice W. Carson, soprano; Clara P. Gault, soprano, Mrs. Francis W. Janey and Carlotta Nicola, contraltos. All united in a fine performance. Pierné's work has had previous reviews in THE MUSICAL COURIER. M. M. H.

Opera Openings.

The season at the Manhattan Opera will open on November 9. Hammerstein's Philadelphia opening is scheduled for November 16.

In Worms there was a festival recently to honor the memory of Carl Löwe, the ballad composer. His oratorio, "Job," had a splendid performance.

Wassili Leps' "Andon" Heard in Philadelphia.

PHILADELPHIA, May 29, 1908.

To the Browning Society belongs the credit of producing an opera that was entirely a Philadelphia product. Last night at the Broad Street Theater this active literary society celebrated the anniversary of Robert Browning's birth by giving a music drama in one act and three pictures, the book by John Luther Long and the music by Wassili Leps. "Andon" overflows with Japanese mysticism and symbolism, a strange, weird theme originally worked out. Just a suggestion of the plot may be had from the following condensation:

First picture—Hoski-San waits before the hibachi for the fire to die, as this will be a signal for her to kill herself and join her lover, who has fallen in battle. The Ghost of Life stays her hand to convince her that life is better than love. Finding her obdurate, he sends for his superior spirit, the Nio.

Second picture—The Nio takes Hoski-San on a weary night journey up a steep and solemn hill, and tells her that the hill is her own skulls, so often has she been born and died. After horrifying her with one of her own skulls and showing her her present beauty, she chooses to live.

Third picture—All that reminds her of mortality disappears, and as she takes up the burden of life, the Gods reward her by giving her the love she thought lost. Life is best.

It may be imagined that it was no light task to give the foregoing an effective musical setting. The atmosphere of old Japan must be preserved, while a too free use of Oriental motives would give a suggestion of that most horrible "Night in China" school of music. One thing in favor of Mr. Long's libretto is its call to the composer of the music for originality also. And Mr. Leps has an-



NICHOLAS DOUTY.



FRANCESKA KASPAR.

swered the call. Using a number of Japanese motives, the work cannot be compared with "Madam Butterfly" or any other Oriental-Occidental music. Conceived on big lines, the dramatic quality and ambitious orchestration are more in evidence than the melodic. It should be said in fairness to Mr. Leps, who conducted the work, that the orchestra of thirty men at his disposal could hardly be expected to do complete justice to a work scored for a full orchestra of some eighty pieces. In spite of this fact and some little trouble with scene shifting and lighting, the performance was an all around success. Franceska Kaspar as the Japanese maiden, Hoshi-San, strengthened the opinion that she has a future before her. Possessed of temperament and a voice of dramatic quality, her work was impressive and did much to dispel the thought, "Amateurs; very well presented for amateurs." The work of Nicholas Douty as Ji-Saburo and Edward Shuttleworth as Yasuki was also quite satisfying. The chorus of Hoshi-San's girl friends, and her other lives, was supplied by ladies of the Philadelphia Operatic Society, under the direction of Siegfried Behrens. Only those who have had active experience know what it means to give a performance of this character. Its success last night meant more than appears on the surface. The work of author, composer, principals, chorus, orchestra, aggregates something enormous. To undertake the production at all was most creditable; to successfully carry it out was an achievement in which all Philadelphia may take pride. WILSON H. PILE.

Fanning in London.

(By Cable.)

LONDON, June 2, 1908.

Cecil Fanning scored great triumph at his first London song recital. Splendid audience wild with enthusiasm. KING.

And Still They Sail.

Corinne Rider-Kelsey sailed for Europe May 31 on the Kroonland. Claude Cunningham left on the same steamer. Max Lieblich will sail June 6 aboard the President Lincoln.

Bernice de Pasquali, the prima donna, a pupil of Oscar Saenger, has been engaged for the Metropolitan Opera House. Madame de Pasquali (née James) is an American. She has sung in opera in Europe, Mexico and Havana. She is a coloratura soprano.



New Clementi Edition.

Percy Goetschius, that excellent musician, has just reissued the Clementi sonatinas in thoroughly revised form, with complete phrasing and expression marks. Clementi's pedagogical value need not be expatiated upon here, but in view of many poor editions of his works, this important issue by Goetschius deserves especial attention from teachers. The publishers are the Oliver Ditson Company. A novel feature of this Goetschius version is the idea of indicating the various musical aspects of the sonatinas, such as the "periods," "antecedent" and "consequent" phrases, "extensions," "sequences," "elisions," "principal" and "subordinate" themes, etc.

Concone's Piano Studies.

Concone is widely known as a writer of splendid vocal exercises, but his studies for piano are not so familiar to the musical profession, although they are as unique and useful as his pedagogical works for the voice. The Ditson Edition presents Concone's "Fifteen Studies in Style" (edited by Schultze and Farrar), and there are few publications of the kind better adapted for teaching purposes than the one under discussion. Great piano masters always have insisted that the best method of interpretation on the ivory keyed instrument is to acquire a "singing" style and to copy the phrasing of the best vocalists. For the acquirement of the qualities just mentioned, this Concone book is ideal, for his knowledge of singing stands him in fine stead for his phrasings and the hints he gives as to their practice and employment.

The Ditson Part Songs.

The Ditson Company's immense collection of part songs has been enriched by numerous further numbers. Among the best of the recent additions are Schubert's "Ave Maria" (arranged by N. Clifford Page), the waltz from "Faust" (Page), Stephen Adams' "When the Roses Bloom Again" (arranged by George F. Wilson), and William R. Spence's "Up and Away, for the Dawn is Breaking." The two first mentioned are for women's voices, the Adams number is for school use, and the Spence song is for men's voices.

"The Art of Vocalization."

"The Art of Vocalization," which embraces a series of graded studies for all voices, selected from the works of celebrated masters and edited by Eduardo Marzo, is worthy the attention of serious vocal students and all reliable teachers of singing. Mr. Marzo has shown himself thoroughly conversant with the schools of singing by which the great singers of the past were trained. He includes examples from the works of Abt, Bordese, Concone, Lamperti, Lutgen, Marchesi, Nava, Panofka, Panseron, Randegger and others. The compiler describes the work as "A Preparatory Course." It is published by the Oliver Ditson Company for soprano, mezzo soprano, alto, tenor, baritone and bass, six volumes in all. Each voice receives special consideration in a separate volume. The preface states: "Many ideas have been promulgated and many systems have been written on the subject, but we would much rather leave the matter entirely to the teacher. Our province in this course is simply to aid him in his work by placing within his reach exercises and vocalises progressively and systematically arranged, which will serve to pave the way to the art of vocalization."

Oscar Hunting's Season.

One hundred and fifty appearances in oratorio, concerts and recitals, including two engagements with the Handel and Haydn Society in Boston, is Oscar Hunting's record for this season. The young basso has been heard in these standard works: "The Messiah" (Handel and Haydn Society), Symphony Hall, Boston; also at Lynn, Chelsea and Newburyport; "Samson and Delilah," Newburyport and Taunton, Mass.; "Aida," at the festival, Gloucester; "Tannhäuser," at Lowell; "Walpurgis Night" (Handel and Haydn Society), Boston; "Stabat Mater," at Cambridge, Somerville and Boston; also in concerts in Salem, Wellesley, Wollaston, Watertown, Medford, Malden, Needham, Maynard, Lewiston, Me.; Sharon, Winchester, Reading, Waltham, Weymouth, Marlboro, Hudson, Fall River and other places.



CHICAGO, May 30, 1908.

The annual commencement concert and exercises of the American Conservatory will take place Friday evening, June 12, at Orchestra Hall. An orchestra of fifty, under the direction of Adolph Weidig, will supply the orchestral support to several concertos and arias. Lorado Taft, very prominent in art circles and a sculptor of note, will give an address, after which there will be the awarding of diplomas, certificates, and gold and silver medals by the president, John J. Hattstaedt. Following is the program:

Overture, Der Freischütz.....	Weber
Orchestra.	
Concerto, op. 58, G major (First Movement).....	Beethoven
Ellen Wunder.	
Aria, Ah Love (Samson et Dalila).....	Saint-Saëns
Amanda Schulz.	
Concerto for Violin, D minor (First Movement).....	Bruch
Mary Cox.	
Concerto, op. 70, D minor (First Movement).....	Rubinstein
Mabel Krog.	
Aria, Oh Hall of Song (Tannhäuser).....	Wagner
Edith Foley.	
Concerto for Violin, D major (First Movement).....	Brahms
Mabel Woodworth.	
Vulcan's Song (Philemon and Baucis).....	Gounod
Walter Framke.	
Hungarian Fantasia.....	Liszt
Otto Backhaus.	

Marie Rappold, the celebrated Metropolitan prima donna, will be the soloist with the Choral Union of the Norwegian Lutheran Synod of America, which will meet in Chicago in June, giving an elaborate musical program at the Auditorium on June 18, at which event three hundred Chicago voices will be heard in the big chorus of seven hundred voices all told, and under the direction of John Dahle, of St. Paul, Minn. The Lutheran College Concert Band, under the leadership of Catlo A. Sperati, will play several selections of classical and popular numbers, and will accompany Madame Rappold in her solo numbers.

One of the best expositions of piano playing by pupils was given at Cable Hall on May 30, by five young girls studying with Mary Wood Chase. The surety of technic and control and poise mentally of each and every one ap-

pearing on the program was a revelation in what can be accomplished under the skilled and guiding mind of a teacher who understands the art of teaching. The following program illustrated not alone the technical but poetic and artistic features of the interpretation of these well schooled pupils: The Beethoven "Variations," op. 26; Chopin impromptu in G flat, and prelude, op. 28, No. 3, and Schumann "Novelette" in E major, played by Ruth Martin. The MacDowell "Novelette," a "Song Without Words" by Mendelssohn and intermezzo in B minor by Schumann, played by Margaret Tiffany. The Chopin impromptu in F sharp major and polonaise in C minor, and the allegro from G major concerto by Beethoven, played by Anna Sweeney. The "Spring Song" by Haberbier, Chopin nocturne in B major, and two etudes, op. 12, No. 5, and op. 25, No. 9, both in G flat, played by Louise Richardson. The Grieg "Ich Liebe Dich," Tchaikowsky "Humoresque" and the andante from the Mendelssohn G minor concerto, played by Alice Remley.

The Centralizing School of Music, Gertrude Radle-Paradis, director, will hold its closing exercises at Music Hall on June 8.

The Metropolitan School of Music, which will hold its commencement exercises on June 25 at Kimball Hall, though one of the youngest of the schools in Chicago, has made remarkable strides. Harry Simond, director of the school and head of the violin department, has long been known as one of the best violin teachers in the West, and certainly the several pupils brought forward in recital this last year have proved the truth of this statement.

Edna Bentz, a talented pupil of the Walter Spry Piano School, played at the Evanston Country Club on May 29 a program containing several original compositions.

Marie White Longman is spending a short vacation at Montreat, Hickory Lodge, N. C.

Marian Dana, of the faculty of the Walter Spry Piano School, will sail for Europe in July for further piano study.

A charming informal musicale was given at the residence studio of Jeannette Durno, the pianist, Thursday, May 28. Miss Durno, who has recently located at 4621 Lake Avenue, has now one of the most beautiful studios in the city in a quiet and delightful section of the city, away from the distracting noises of the downtown district.

The pupils in piano, voice and violin playing of St. Mary's School presented a very interesting program at the closing exercises on May 25, held at the Assembly Hall of the school. The opening number was four MacDowell numbers for piano, played by Loretta Reeves, followed by two piano numbers played by Ethel McIntyre, "To Spring" by Grieg and "Valse Elegante" by Schoenfeld. Then came a violin ensemble number by three pupils of Mary H. Carroll, who has charge of this department; "Memories" by Moffat and minuet from septet by Beethoven, played by Hannah Herlihy, Anna Coughlin and Zita Stoy. Although these three young pupils are still in the preliminary department, their general good schooling so far was very apparent. Three more piano compositions followed—"Cantique d'Amour" by Liszt, "If I Were a Bird" by Henselt and the Weber-Tausig "Invitation to the Dance"; these three

numbers were played by Mary Molitor, whose work gave evidence of the most careful preparation. A feature of the evening's program was the Gounod "Ave Maria," given by Josephine Rice, contralto; Mary H. Carroll, violinist; Ethel McIntyre, organist, and Bessie Devlin, pianist. The second part of the program began with three piano numbers, played by Eva Hildreth—Prayer from "Othello" (arrangement for left hand alone), Nevin's "Venetian Love Song" and tarantelle by Karganoff. A very excellent interpretation followed of Sarasate's "Gypsy Melody" for violin, played by Mary H. Carroll. Then three more piano numbers by Mary McGough—"Lucia di Lammermoor" (arrangement for left hand alone, by Leschetizky), "Spring Song" by Emil Liebling and "Valse Romantique" by Gregh. Vocal solo by May Hildreth—"Sing to Me," by Bischoff (accompanied by her sister, Eva Hildreth), and the closing number, Liszt's second rhapsody, played by Bessie Devlin. Graduating honors were conferred on Eva J. Hildreth, Mary E. McGough and Mary E. Molitor. A short address was delivered by Bishop Muldoon, and gold medals distributed.

The pupils of Hanna Butler, of the Cosmopolitan School of Music and Dramatic Art, were heard in song recital at Cable Hall on May 29. The program was one of good arrangements, showing musicianship and a knowledge and appreciation of each pupil's needs. The opening number was Dr. Arne's "Polly Willis," sung by Minne Herrmann, followed by Ronald's "Night," sung by Mrs. Frank Harper; Henschel's "Morning Hymn," by Vera Latham; Reichardt's "When the Roses Bloom," "Si mes vers avaient des ailes," and Rofer's "Love Has Wings," by Alma Wilson; Dell'Acqua's "Villanelle," by Lena Looftorrow; Liszt's "Lorelei," by Birdice Jackson; Schumann's "Der Nussbaum" and aria from Mozart's "Magic Flute," by Fay Harchett; "Ave Maria," by Bruch, which was magnificently sung by Ina Weaver; "Una Voce Poco Fa" by Rossini, sung by Daisy Judson; and Hildach's "Now, Thou Art Become Mine Own," by Lena Looftorrow and Dr. Partridge; Sohr's "Out on the Deep," by Edwin S. Stephen, who is a pupil of Dr. William Carver Williams. The technic of all these students was exceptionally good and under command, and the conceptions musically worthy of special mentioning.

Jeannette Durno, pianist, will give a recital at Alma College, Alma, Mich., on June 16. This will be the annual artist's recital, an occasion for which great preparations are always made and some artist of note always engaged.

Ora M. Fletcher, soprano, sang at the Monmouth (Ill.) May Festival on May 29.

Mary Wood Chase will play the following program at the meeting of the New York S. M. T. A. on July 1:

Variations from Sonata in A major.....	Mozart
Rondo, G major.....	Beethoven
Twenty-five Variations on a Theme by Handel.....	Brahms
Sonata, op. 58.....	Chopin
Valse Caprice.....	Debussy
Evening in Granada.....	Debussy
Badinage.....	Chopin-Godowsky
La Campanella.....	Paganini-Liszt

Miss Chase will have charge of the piano department and summer normal course at Capitol Hill Conservatory on Music at Seattle, Wash., beginning July 15.

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HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

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Wood Chase studios, will be heard in recital at Cable Hall on June 6.

The Robert Foresman School of Modern Methods in music and drawing will open a summer course of six weeks on July 7, to be held in the rooms of the Chicago Woman's Club in the Fine Arts Building. There will be three distinct departments, piano playing, public school music and drawing, with additional courses in voice culture, high school music, harmony, conducting, chorus singing, terminology and definition, lectures and musicales, under the personal direction of the following teachers: Robert Foresman, Glenn Dillard Gunn, Eleanor Smith, William Earhart, W. S. B. Mathews, T. P. Giddings, Anna M. Allen, Nannie C. Love, Frances Wright, Margaret Salisbury, Byrna Bracken Gunn, Emma M. Church, Walter Reese and Mildred McMaster.

EVELYN KAESMANN.

Syracuse.

310 NIXON STREET, SYRACUSE, N. Y., May 28, 1908.

The annual election of the Morning Musicals resulted in the following being chosen for office: President, Mrs. Lamont Stilwell; first vice-president, Harriet G. Fitch; second vice-president, Mrs. G. Griffin Lewis; third vice-president, Mary Dissel; secretary, Mrs. George Copper; assistant secretary, Mrs. Fairlamb; treasurer, Mrs. Adolf Frey; assistant treasurer, Mrs. Harry Wadsworth; librarian, Mrs. Henry P. Darby; chairman of vocal committee, Mrs. C. W. A. Ball; chairman of instrumental committee, Miss Jessie Z. Decker; chairman of concert committee, Mrs. John A. Nichols; secretary to State Federation, Katherine Seymour.

Under the direction of Prof. William Berwald, the chorus class of the Fine Arts College of the University appeared to good advantage last Monday night in a Japanese cantata, "The Fate of the Princess Kiyo." Mrs. Berwald did excellent work in the soprano solos in the cantata. A string quartet composed of Mrs. Aurin Chase, Mr. Chase, Mr. Saunders, and Professor Mahr delighted the audience with their artistic playing. Much credit is due Professor Berwald for his careful work with the chorus and for the fine spirit which prompted the excellent concert of Monday evening.

FREDERICK V. BRUNS.

All Invited to Guilman Commencement.

The seventh annual commencement of the Guilman Organ School will be held tomorrow (Thursday) evening, June 4, at 8 o'clock, in the Old First Church, Fifth avenue and Twelfth street. Director Carl has prepared an unusually interesting program to be given by the class of '08 and the postgraduates.

The final examinations were held last week, with Warren R. Hedden, Mus. Bac., F. A. G. O., and Ch. Whitney Coombs, as examiners. The results were eminently satisfactory, and several of the students were accorded honorable mention.

The program Thursday evening will contain selections by Bach, Guilman, Widor, Salome, Hoyte, Vierne, Thiele, Grison, Wolstenholme, Faulkes and Debat-Ponson. No tickets are necessary. The public is invited to attend.

Max Braun, long established as a music teacher in Newark, N. J., died at his home in that city, 27 Waverly avenue, Sunday, May 31. He was a native of Germany, and was eighty-three years old.



CINCINNATI, Ohio, May 29, 1908.

With the exception of a number of recitals given by students of the schools of music in Cincinnati during the past weeks, it has been rather quiet in the musical world here since the close of the splendid May Festival. The most interesting events of the next few days promise to be the graduation exercises of the schools of music and the awarding of diplomas. A number of artists and teachers are already making preparations to go abroad for the summer months, and interest attaches to the announcement that some artists who have been abroad will return this summer and again take charge of classes in the colleges here.

Malton Boyce, who, with Mr. Benton and Mr. Gibbs, came to Cincinnati a few months ago to inaugurate the Gregorian chant in the Catholic churches in Cincinnati and nearby Kentucky cities, sailed Tuesday of last week on the Lusitania for England. He will spend a month with his parents in London, where his father is an Episcopal clergyman. He will also spend some time in the musical centers of Europe. Mr. Boyce will return about the middle of July to resume his work at the Cincinnati Conservatory of Music, where he has been teaching organ since his arrival in Cincinnati. He is also organist and choirmaster at Sacred Heart Church in Camp Washington, Cincinnati. Mr. Benton is in charge of the music at the Cathedral in Covington, Ky., and Mr. Gibbs is at St. Peter's Cathedral, in Cincinnati.

Louise Church, pianist, a pupil of Albino Gorno, and Ruth Morgan, soprano, a pupil of Signor Mattioli, of the College of Music, appeared Tuesday evening, May 19, at the Odeon in a recital of classical and modern compositions. Miss Morgan sang "Thy Beaming Eyes," by MacDowell; "My Desire," by Nevin; "The Dear Blue Eyes of Springtime," by Ries, and the "Jewel Song," from "Faust." Miss Church performed the organ prelude and fugue in A minor, by Bach, transcribed for the piano by Liszt; Beethoven's "Moderato e grazioso" and "Presto con fuoco," from sonata in E flat, op. 31, No. 3; "The Young Nun," by Schubert, transcribed for the piano by Liszt, and the sonata in E minor by Grieg. Miss Church concluded with Paderewski's nocturne in B flat, Sinding's "Marche Grotesque," "Tristesse de Colombine," "Caprice Sgnerelle," by Schuett, and Moszkowski's "Scherzo Valse."

Thursday evening, May 14, pupils of Romeo Gorno, assisted by pupils of Madame Dotti and Signor Florida and Mrs. Weber, gave a delightful recital at the College of

Music. The program was opened by Clarissa Crawford in "Mother's Grief," "Song Without Words," by Grieg, and "To a Waterlily," by MacDowell. Miss Leroy Buck followed with "Monologue" and "Scotch Poem," by MacDowell. Neva Remde rendered "I Love Thee" and "Sol-veij's Lied," by Grieg. Laura Spear followed with MacDowell's "Improvisation" and Grieg's "Sarabande," from Holberg suite. Next came Ethel Wolf, in MacDowell's barcarolle and the prelude from Holberg suite. Anna Weber appeared in "I Love Thee," by Grieg, and "Poet's Heart," from "Songs Without Words," by Grieg. Neva Remde followed in a group of MacDowell's numbers, entitled "The Swan and the Lily," "A Maid Sings Light" and "Thy Beaming Eyes." Neva Remde and Florence Hardemann concluded the program with "Allegretto alla Romanza" and "Allegro molto ed appassionata," by Grieg, from C minor sonata for piano and violin.

Mr. and Mrs. Theodore Bohlman, of the Cincinnati Conservatory of Music, who have been in Europe on a three years' leave of absence, will sail from Hamburg about August 1 on their return to the Cincinnati Conservatory of Music, where they will resume their work. Upon going to Europe three years ago, Mr. Bohlman became one of the head teachers of piano in the Stern Conservatory of Music in Berlin. Three of his pupils will graduate from the Stern Conservatory this summer, with high honor. One of his pupils, a young woman whose home is in Brisbane, Australia, and who studied under him in Berlin, will accompany Mr. and Mrs. Bohlman to the conservatory in Cincinnati to continue her studies under his tutelage. A signal honor was conferred upon Mr. Bohlman last year by Weingartner, who chose Mr. Bohlman as pianist at the first Weingartner festival.

A vocal recital was given May 20 in the Odeon by the advanced pupils of Lino Mattioli, of the College of Music. There were sixteen numbers, rendered by Irma Erans, Mary G. Peyton, Ada G. Stone, Bernice Ornstein, Patience Hussey, Ida Hoerner, Wilhelmina Hoffman, Lillian Rosenthal, Laura Baer and Loretta Hene, and Messrs. Jacob Ellengorn, Henry Grodsky, Rhey Stanley, and Emerson Williams. One of the most pleasing numbers was "Thou art Like Unto a Lovely Flower," written by Signor Mattioli, and sung by Rhey Stanley.

Pier Tirindelli, teacher of violin and director of orchestra at the Cincinnati Conservatory of Music, had planned a concert for orchestra and chorus at the conservatory for Friday night of last week, but the event had to be postponed on account of a sudden illness which confined Signor Tirindelli to his home. He has about recovered from his indisposition, and it is believed he will be able to resume his work at the school in a few days. The date for the event has not yet been decided upon.

An organ recital was given Thursday evening, May 21, at the Odeon, by pupils of Lillian Arkell Rixford, of the College of Music, assisted by Joseph Shaw, a pupil of Pietro Florida, of the College of Music. Mae Philbin played toccata and fugue in D minor by Bach, and William Grubbs two movements from fourth sonata, Rheinberger. Grace Chapman played "Hosanna," by Lemmens, and Marion Pratt chorus in D, by Guilman; George Bagby, chorus in D, by McMaster, and rhapsodie in D, by Saint-Saens. Mr. Shaw then sang "Douce dame jolie" (in old French, 1350), "Madrigal," by G. de Machault,

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accompaniment arranged by Signor Florida, and "La Romanesca," a dancing song of the sixteenth century, accompaniment arranged by Wekerlin. Mae Philbin then followed with two movements from first sonata, by Guilman, and Mr. Grubbs played the "Wedding Hymn," by Huntington Woodman. Grace Chapman then executed "Suite Gothique," by Boellman, and Mr. Grubbs and Mr. Bagby closed the recital with duet for organ, op. 76, by Volckmar. Pupils of Mrs. Rixford will give another organ recital June 3.

Bertha Baur, of the Cincinnati Conservatory of Music, has returned from a visit with friends in Chicago. Miss Baur announces that the conservatory will have one of the largest summer schools this year in the history of the institution. Many teachers of music from all parts of the United States, especially from the South and West, have signified their intention of studying at the conservatory during the summer months. The graduation exercises of the conservatory will take place June 12. Fourteen students will receive diplomas. Three are young men.

Pupils of Romeo Gorno, of the College of Music, assisted by pupils of Signor Florida and Mrs. Weber, gave a piano recital Friday evening of last week. The following took part: Alice Eisen, Marie Bising, Luella Fink, Miriam Plaut, Beatrice Brumleve, Madeline Hahn, Nellie Rowlett, Helen Brown, Adele Raschig, Blanche Klein and William Reddick.

John A. Hoffman's testimonial concert last Monday night at the Conservatory of Music, was attended by a large audience. He was in excellent voice and displayed high musical culture and versatility of style in his program, ranging from Bach to present day composers. He received an ovation. Mr. Hoffman was ably assisted by George Leighton and Chalmers Clifton, pianists, and Mary Dennison Gailey, violinist.

The cantata "Ruth" was given last Sunday night, May 24, by the quartet and choir of the Walnut Hills M. E. Church, at the church. The quartet is composed of Ruth Morgan, soprano; Rose Fisher-Smith, contralto; Sidney Cowen, tenor, and William Winan, bass. Ollie Winan presided at the organ.

Pupils of Frances Moses were heard in a creditable song recital last Thursday evening, May 21, at the Cincinnati Conservatory of Music. The following participated: Margaret Milne, Zelma Crosby, Miss Riedlin, Alice Sears, Mrs. E. Wood Rugg, Esther Skerball, Vincent Dalton, Caroline R. Behmer, Clarence Egan and Jeanette Sarver.

At the Saturday afternoon pupils' recital week before last, at the Cincinnati Conservatory of Music numbers were rendered by Alice Sears, Madge Blount, Adele Goldcamp and Rose Macullough.

For the first time in two years, John Weber's Prize Military Band of America appeared at the Zoo, in Cincinnati, last Sunday, May 24. This year, in addition to the regular musicians, Mr. Weber has five instrumental

soloists, and Blanche B. Mehaffey, the well known soprano.

During the absence of Malton Boyce in Europe this summer, Harold Beckett Gibbs will take his organ pupils at the Cincinnati Conservatory of Music.

Later Cincinnati News.

CINCINNATI, Ohio, May 31, 1908.

John A. Hoffmann, preparatory teacher of piano at the Cincinnati Conservatory, and also teacher of voice, will leave about the last of August for a year or two in Europe. He will go direct to Paris, where for a year he will study. After he has completed his course he may remain in Europe several months. Mr. Hoffmann is already a tenor of recognized ability.

The last of the series of eight historical recitals on "The Song," by pupils of Pietro Florida, of the Cincinnati College of Music, was given with great success Tuesday evening, May 26, in the Odéon. Those who took part were: Rebecca Elder, Ethel Diggs, Emily Hoffmann, Helen Brown, Luella Fink and Dr. Joseph Shaw. The songs represent the work of composers of the north of Europe and France.

Mary Love Akels, pianist, a special pupil of Albino Gorno, of the Cincinnati College of Music, will receive the one post-graduate medalion awarded by the college this year. Miss Akels won her first mark of recognition in a musical way in 1902, when she received a certificate of "distinction" and the Springer gold medal, and, two years later, a diploma as a concert pianist and teacher of piano with "distinction" and medal. She will give a recital Wednesday evening, June 3, in the Odéon, assisted by Florence Hardeman, violinist, and Nina Dale Parke, cellist.

Papania, the famous baritone of Southern Italy, will give a concert in the Auditorium Tuesday evening, June 2, assisted by the following local talent: Elizabeth L. Anderson, soprano; Louise Koetter, contralto, and Alma Sterling, pianist, of the Metropolitan College of Music; also Joseph Surdo, violinist, and Amelia Pettit, accompanist.

The following pupils of Frederick Shailer Evans, of the Cincinnati Conservatory of Music, gave a piano recital of special merit Thursday evening, May 28: Mrs. Joseph Rawson, Jr., Zella Hudson Connor, Olive Breed, Margaret Sweeny, Martin Read, Jr., and Master Carl Portune.

Charlotte Callahan, a mezzo soprano-contralto, one of the star pupils of Tecla Vigna, will be married to George Nees, a Cincinnati business man, Thursday, June 4, at St. Peter's Cathedral. The wedding music will be a great feature, and a fine program has been arranged. These well known Cincinnati soloists will sing during the nuptial mass: Louis Ehrgott, Joseph Schenke and Marcus Kellerman. A double quartet, consisting of Joseph Schenke, William Beck, Hougard Nielsen, Louis Ehrgott, Gilbert Wilson, T. J. Sullivan and Gilbert Schramm, will sing the

wedding marches. Miss Callahan is not only popular as a church singer, but does a large amount of the best concert work in this vicinity. She sings with the finish of a true artist.

Piano pupils of Louis Victor Saar, of the Cincinnati College of Music, assisted by Helen Brown, soprano pupil of Pietro Florida, and Gisela L. Weber, violinist, and her pupil, Mrs. Millard F. Shelt, gave a concert at the Odéon Friday evening, May 29. Selections were rendered by Mrs. Weber, Mrs. Shelt, Helen Stacey, Marguerite Krut-hoffer, Eloise Booe, Lela Mae Hixon, Helen Brown and Eva Kingery.

Ethel Lewis, a talented pianist from the class of Albino Gorno, of the Cincinnati College of Music, gave her graduating recital before a large audience in the Odéon Thursday evening, May 28. Her repertory included works of Bach, Beethoven, Brahms, Chopin, Wagner, R. Strauss and E. Bossi. Her interpretations spoke well for her pianistic possibilities, and each number was well received. Miss Lewis was assisted by Florence Hardeman, violinist.

The Polyphonic Club gave an entertainment in the Covington, Ky., Public Library, May 26. E. Jane Wisenall, R. G. Lamberton and Garfield McClelland rendered vocal solos.

A concert by the chorus and vocal students of H. C. Lerch, director of the Clifton School of Music, was given Monday evening, May 25, at the Odéon. Vocal numbers were rendered by Rose Young, Lillian Huber, Adele Angert, Elizabeth Grischy, Victoria Meister, Olga Staps, Mrs. Lerch, Cora Bohan, Edith Mueller, Rose Meyers, Jacob Fiscus, Fred Langhorst and Fred Hornberger.

A vocal recital by the pupils of Madame Vigna was given Thursday evening, May 28, in the Auditorium. On the program were Monica Suttkamp, Grace Keller, Corinne Stevens, Lula Kindelberger, Hazel Hawkins, Tiezale Graessle, Margareta Boland, Amanda Murdock Maull, Annabel Phibbs Merrifield, Stanley Boughman, Hougard Nielsen and George Bagby.

Is England Musical?

Sir Frederick Bridge, who is now in Canada spreading a knowledge of English cathedral music, was once driven home after a London concert by a cabman who asked: "Why did you take the 'Hallelujah Chorus' so fast at Albert Hall last week, Sir Frederick?" The musician duly set forth his reasons, whereupon he was asked by the cabman whether he would perform Perosi's "Transfiguration" at one of the Choral Society's concerts, and was offered the loan of a copy of the score to glance through. —New York Evening Post.

Ha, ha!

"Hurt?" said the man who had been in the very center of the dynamite explosion. "Oh, no, I'm not hurt. Bless my soul, I don't mind dynamite. Why, for some years I was manager of an opera company with two prima donnas in it." —London Globe.

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HOTEL NOTTINGHAM,
BOSTON, MASS., May 30, 1908.

This announcement is made by the management of the Perkins Institute and Massachusetts School for the Blind:

Instead of the customary graduating exercises, a pupils' concert will be given Tuesday, June 9, in Jordan Hall. Seats will be held for the members of the corporation and the friends and patrons of the institution until Tuesday, June 2. As soon as tickets are ready for delivery they will be forwarded, and any one desirous of obtaining them may write for them. Jordan Hall being limited as to space not more than two tickets can be given to an applicant. The concert will begin at 8.15 o'clock and seats will not be kept for ticket holders after 8.10 o'clock.

Margaret Gerry Guckenberger issued cards last week to a "Musical Evening," at which four of her advanced pupils gave part first of the program, and the younger members sang that bright musical play, "A Dress Rehearsal," for part second, which, according to the numerous comments on all sides, was a most unusual and unlooked for treat to all of the listeners weary-worn with hearing the average pupils' recitals at which the classics are so abused. Madame Guckenberger anticipated this, and prepared a program to suit everybody. "O Fair, O Sweet and Holy," by Cantor, and "A Coon Lullaby," by Del Riego, were sung by Marjorie Smith; Del Riego's "Slave Song" and German's "Dream o' Day, Jill," were sung by Flora Rhodes; Lillian A. Keroyd gave "The Dream," Rubinstein, and German's "Who'll Buy My Lavender?" and Carl Davis gave Clay's "Gipsy John" and Bullard's "Sword of Ferrara." Miss Akeroyd and Mr. Davis deserves special mention for most gratifying work, each showing talent, and also that most excellent teaching had been given them. "The Dress Rehearsal" went off with professional "go" and eclat, and literally "brought down the house" with its ludicrous situations and catchy airs. Madeleine Keilty was most attractive in her part, and the twelve characters, all pupils of Madame Guckenberger, certainly did credit to their teacher. The music was inspiring to the young artists, and not a dull moment was felt by the large audience.

The piano recital in Jordan Hall last week by Edith Wells Bly offered a program made up of Liszt's compositions. The opening numbers were from "The First Year

of Pilgrimage—Switzerland," followed by his sonata in B minor; two studies: "Harmonies du Soir" and "Eroica," closing with "Valse Impromptu," "Consolation" in E major and the polonaise in E major. Miss Bly is a pupil of Carl Stasny, and she shows the effects of excellent teaching, with good technic, an unusual regard for rhythm, and good pedaling. Miss Bly is yet quite young, but is a credit to her teacher. Many friends of the young musician were present to hear her program, and to offer congratulations.

A monster Chelsea benefit was presented in the form of a vaudeville at Boston Theater on Monday afternoon, May 25, and contributed to by various clever amateurs. Some of the artistic musical numbers on the program were the Robin Hood song from "The May Queen," written by Abbie Farwell Brown and Helen Clark, and presented by Ruth Francis and Helena Hipwell, two little girls of the Dorothea Dix Hall Association, and two groups of songs given by Mrs. Tryphosa Bates-Batcheller, the first being "Giunse al Fin" ("Nozze di Figaro"), Mozart; "Spring," Henschel; "Nightingale Aria" ("Noces de Jeanette"), Masse, and aria ("Manon"), Massenet; lamento, Rene Lenormand; canzonetta, Meyer-Hilmand, in costume. Mrs. Batcheller's artistic work was appreciated, judging from the enthusiastic applause and encores. Miss Noyes and Mr. Baird gave "Good Night, Babette," by Liza Lehmann. The program was very long, but so many bright numbers followed successively that the large audience remained through the nearly four hour long program. A large sum of money was realized for the Chelsea sufferers.

Virginia Listemann's concert tour is proving a success in every way. Miss Listemann took a similar tour prior to her coming to Boston, and was re-engaged entirely upon her merits as a singer and an attractive young woman. Miss Listemann was given a genuine ovation in Birmingham, Ala., the Daughters of the Confederates, consisting of some of the most distinguished women of the South, extending an invitation to the young singer to become an honorary member of this organization. In Little Rock, Ark., social gayeties and all kinds of courtesies have been arranged for and extended to Miss Listemann by the society people of that city. They received her singing with agreeable enthusiasm, managers re-engaging her for the coming season. At the Fort Smith Festival, Schumann-Heink was joined by Miss Listemann in the program, and both were guests at the same luncheon and box party afterward. In the Southwest, where the columns of THE MUSICAL COURIER are so extensively read, Miss Listemann found that they knew all about her before she arrived. "We read all about your song recital in Boston last winter," they said. Miss Listemann has won many admirers. One critic says:

Virginia Listemann, the soprano, who has so delighted her audiences, sang Verdi's "Sicilian Vespers" and for an encore number gave "The Only One." Her voice has a great range, her trilling is as that of the mocking bird, she has a wonderful power of sustaining her notes and her agreeable manner and personal magnetism lend an added charm to her singing.

The New England Conservatory Orchestra, with George W. Chadwick, conductor, has as an auxiliary the Conserva-

tory Choral Club, which was organized a season ago, and composed entirely of conservatory talent just as the orchestra is. On May 25, in Jordan Hall, the Choral Club gave a concert, assisted by the orchestra, Harriet Shaw, harpist, and Charles Doersam, organist. The opening number of the program was Pergolesi's "Stabat Mater," with the solos rendered by Miss Jepperson, Miss Swarz, Miss Hare, Miss McLaughlin, Miss Freeman and Miss Field. The balance of the program consisted of selections by Hasselmann, Mendelssohn, Bach, Parker, Rheinburger and Servais, with two attractive Chadwick compositions, "Lullaby" and "Spring Song." The program was well presented, and enjoyed by a well filled hall of friends of the school. This marked the twenty-fifth concert given by the conservatory students the present season, and shows that the institution is fully alive and progressive.

Tuesday evening of last week several jolly musical and literary folk were entertained at the Beacon street home of Alice Wentworth McGregor, the singer, and her sister, Edith Whitman; Wilhelm Heinrich, the tenor; Archibald L. Davidson, Jr., the young Harvard composer; Clarence Albert Jones, pianist, and Mlle. Glénard, of Paris, being in the company. Mr. Heinrich entertained them with several reminiscences of Claude Debussy, with whom he was intimately associated while in Paris a couple of years ago, and sang some of the composer's songs. Mr. Davidson kindly gave extracts from his own composition, "Hero and Leander," which was recently paid the high compliment by Dr. Karl Muck of being performed under his baton at one of the Cambridge concerts of the Boston Symphony Orchestra. Mrs. MacGregor's beautiful voice was heard in snatches of some of the Debussy works, as Mr. Heinrich explained them.

Nina Fletcher, the young violinist of whom Boston has reason to feel proud, writes from Paris, where it is well known Miss Fletcher is just now sojourning. She incidentally says: "I have found the musicians here most cordial and appreciative. In a series of three recitals, which I am giving at the home of Mrs. Thomas Sargent Perry I have met many of the musicians and music lovers of Paris. Among them is M. Brön, a leading violinist here, an Ysaye pupil and a true musician. He and I are playing together often. . . . I have had the great pleasure of hearing Fauré in a program of his own compositions. Next week I am to play to Edouard Colonne and M. Ysaye." Thus it will be seen how Miss Fletcher employs her time in foreign lands.

George A. Burdett has just returned from New York, where he was the guest of the American Guild of Organists, and as a representative from the New England Chapter, of which he was dean, until his recent resignation. His mission to New York was, primarily, to speak at the annual dinner. Mr. Burdett reports a most interesting and largely attended banquet. Mr. Burdett is himself one of the most live and progressive members of the New England Chapter, and is responsible for much of its spirit and vitality.

As a finale of the season, Benjamin Guckenberger, conductor of the Philharmonic Orchestra, generously entertained the members one evening last week in big hearted, German style, having a short program followed by a supper. During the season the orchestra gave a couple of concerts and played in three other concerts, augmented for the occasions by men from the Boston Symphony Orchestra, scoring good success, and in every way most creditable for a young organization. It was three seasons ago that

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Benjamin Guckenberger, with his accustomed pluck and sense of progress, organized the Philharmonic Orchestra, which has proven itself to be both a financial and musical success ever since. The evening in question was highly enjoyable to the members present on this occasion.

Summer opera at the Castle Square Theater is the announcement by the management of that house. This next week marks the third in the new régime, drama having taken its leave, and opera by the last winter favorites substituted, at least for this summer. "Carmen," with Louise Le Baron in the title role, will be of some local interest, and is to be sung Monday, Tuesday and Saturday evenings, with "Faust" for the remaining dates of the week, with Clara Lane and Helen Darling as Marguerite. The Castle Square has had a hand in the operatic education of a certain element in the city, and should receive encouragement in its undertaking. W. S. Masson is again the manager.

The program of the Harvard-Cornell musical clubs, which was given on Friday evening at Sanders Theater, Cambridge, follows, and was attended by a very large delegation of admirers of both clubs: "Alma Mater," "Songs of Cornell," Cornell Glee Club; "College Medley," arranged by Rice, Harvard Banjo Club; selection, "Popocatepillar," from the "Cornell Masque," Cornell Mandolin Club; "Bedouin Song," Arthur Foote, 1874, Harvard Glee Club; "Polish Dance," Scharwenka, Harvard Mandolin Club; "Dill Pickles," Johnson, Harvard Banjo Club; "Hark, the Trumpet Calleth," Dudley Buck, Cornell Glee Club; medley, arranged by Snyder, 1908, Harvard Glee Club; selection, "Waltz Dream," Strauss, Cornell Mandolin Club; "De Sandman," Prothero, Harvard Glee Club Quartet; "1908 Medley," William L. Wood, Cornell Glee Club; "Subway to Park Street Medley," arranged by Rice, Harvard Mandolin Club; "Fair Harvard," Gilman, 1811, arranged by Spaulding, 1887, Harvard Glee Club; "Evening Song," "Songs of Cornell," Cornell Glee Club.

John Manning, pianist, anticipates an ideal summer abroad. While in Paris he will have charge of Mrs. Charles H. Paine's young daughters in piano, their country residence being situated in Le Viseinet, near Paris, where Madame Chaminade, the composer, is a neighbor, and well known to Mrs. Paine and her family. Mr. Manning teaches Mrs. Paine's family every winter while they are in Boston. He will visit London and other European cities, where he has many friends in the musical world, and will return to America in October, to prepare for his concert tour, which is now being booked by his manager.

E. Russell Sanborn, the recital organist, has just returned from a successful concert tour, including the following States and Territories: Michigan, Wisconsin, Wyoming, Montana, Arizona, Texas, Kansas, Illinois, Indiana, Ohio and Virginia. In several cities Mr. Sanborn was so successful as to be re-engaged for next season, and found the audiences everywhere most appreciative.

Blanche Hamilton Fox, the young mezzo soprano, who has been making so great a stir in Venice in her operatic roles with her father, Albert Fox, who always accompanies her, is spending the summer at her home in Roslindale, Mass.

At the American Unitarian Association, which convened at Tremont Temple on May 27, the musical service was of special interest. Rev. Stanton Hodgkin, of Minneapolis, gave the anniversary sermon; the choir gave West's "The Lord is Exalted"; "Pilgrims' Chorus," Wagner; Gounod's "Sanctus," the service closing with a choir of male voices, with Frank O. Nash, organist and director. Those in the male chorus were: George B. Rice, George C. Wiswell, J. Russell Abbott, W. W. Hodsdon, Arthur Houston, Walter Littlefield, John A. Avery, Howard C. Doane, Augustus S. Nye, George E. Glover, Courtenay Guild, Carl Brown, Charles A. Chase, Arthur Lincoln, Osgood Packard, George G. Webster and Thomas H. Hall.

Monday evening, May 25, the recital of chamber music by students of the Faellen Pianoforte School, assisted by William Howard, violin, and C. F. Porter, cello, took place at Huntington Chambers Hall. As usual, the hall was crowded to the walls with visitors. Esther Whit-tredge, Charles Calkins, Myrtle Jordan, Lulu Gleason, Warren Smith and Mabel Stone were the performers. Mr. Smith playing his own composition; "Andante con Variazioni" and "Allegro Agitato" from trio, C sharp minor (manuscript). The balance of the numbers were from Mozart, Beethoven, Gade and Rubinstein. The usual pupils' recitals on Thursday evenings prove as interesting as ever to very large audiences. After the graduating exercises of this school, which are booked for June 18, the various members of the faculty will repair to their summer homes. Carl Faellen, the director, and his family, as usual, will occupy their cottage at Lake Sunapee, N. H.,

while Reinhold Faellen and his wife will probably take a cottage at Swampscott, Mass.

The opening of a new organ, under Richard Warren's direction, was an interesting feature to many organists last week. Among those present and who furnished numbers on a miscellaneous program were Mr. Warren, Everett Truette, John Herman Loud and S. B. Whitney. The opening took place at the factory in Melrose.

The sudden death in Germany of a brother of Heinrich Warnke, solo cellist of the Boston Symphony Orchestra, will prevent Mr. Warnke from accompanying his young friend, Oscar Hunting, the basso, on a long planned fishing trip to Nova Scotia this summer. Mr. Warnke has left for Europe.

Earl Cartwright, the baritone, will spend his summer vacation days visiting his old home in Indiana, as well as filling some important engagements in the Middle West, where Mr. Cartwright is a special favorite, as he is in Boston, where he has studied for the past five years.

Mary Ingles James, voice teacher and author of that well written little manual, "Scientific Tone Production," will spend the summer in the Middle West, returning in the autumn to her Boston studio.

Paul Listemann, the violinist, and eldest son of Bernhard Listemann, is spending the summer at "Glen House," the present Jamaica Plain home of Mr. and Mrs. Listemann. The second son, Franz, the cellist, will arrive this week, also to spend the summer.

The following paragraph, appearing in the society columns of the Boston Herald, will doubtless interest a large contingent of friends in foreign countries:

The engagement of Clara Endicott to M. DeBuchy has interested society and the musical world alike. Miss Endicott is a daughter of William Endicott, of Beacon street and of the Eastern Yacht Club, and a sister of William Endicott, Jr. Miss Endicott is about the same age as her fiance, who was formerly a member of the Symphony Orchestra.

Albert De Buchy is well known in Boston for his musical activities last season, and, it is understood, will assume even more the coming season.

Benjamin Whelpley, organist and song writer, will spend his summer, as is usual with him, in Eastport, Me.

George Burdett will go to Cape Cod for the hot months, returning to his active musical life in September.

Riccardo Lucchesi announces a summer course in voice at his private studio in the Hollander Building. Mr. Lucchesi's course will take place during July and August.

WYLYA BLANCHE HUDSON.

Josephine Knight's Engagements.

Josephine Knight, soprano soloist of the Boston Festival Orchestra, on May 8 sang in "King René's Daughter" (afternoon) and in the evening Goring-Thomas' "Sun Worshipers," and the polonaise from "Mignon," in which she scored a brilliant success with her audiences. May 11 Miss Knight sang in a miscellaneous program in Lynchburg, Va., where, on the 13th, she also sang the soprano roles in Bruch's "Odysseus." On May 18, in Frederick, Md., Miss Knight sang in "The Seasons," and May 19, in "The Swan and the Skylark" and Gounod's "Gallia," where she achieved another distinct triumph. May 29, Miss Knight was engaged to sing in Keene, N. H., in a production of "Faust," at the annual festival. June 1 and to this popular young singer will be heard in miscellaneous concerts, and on the 11th, she will sing in Revere, with Mr. McConathy, and on June 24 and 25, she will be heard in Poultney, Vt.

Wullner Going to London the End of June.

Dr. Ludwig Wullner, the German lieder singer, whose first American tour is now being booked by Vert & Hanson, has completed a phenomenally successful season of 138 concerts, and is now resting at his summer place in Taormina, Island of Sicily. After his recent successes in London, Dr. Wullner was offered a number of engagements in London and throughout the Provinces, which he declined, but he has promised to return at the end of June for one recital in Queen's Hall. John Warren, late of the concert department of Steinway Sons, will be associated with Vert & Hanson in the booking of Dr. Wullner's American engagements, in which Dr. Wullner has just written his managers that he will sing a number of songs in English, whenever desired.

Gounod's "Romeo and Juliette" was a success in Riga, with Yvonne Dubell (of the Paris Grand Opera) in the role of the heroine.

OBITUARY.

Louis M. Ballenberg.

Louis M. Ballenberg, for over forty years prominent in Cincinnati musical circles, died at his home, 922 Nassau street, Walnut Hills, in that city, Friday morning, May 29, following a stroke of paralysis suffered some weeks ago. Mr. Ballenberg made and lost several fortunes as an impresario. He was instrumental in organizing the first Cincinnati Symphony Orchestra. He organized the popular Sunday concerts at Music Hall, and had charge of the first Eden Park concerts. He was managing partner for many years of the Bellstedt-Ballenberg Military Band. At one time he was manager of the old Pike Opera House. For years he brought to Cincinnati the leading operatic and instrumental stars of the world, offering inducements which in those days were considered exorbitant. What was considered by many as his most daring venture was his bringing the famous cornet soloist Jules Levy to one of the Cincinnati expositions at the then enormous salary of \$1,000 a week. Mr. Ballenberg figured prominently in the history of the theater in Cincinnati. During the early nineties, he opened the Pike Opera House in opposition to the Grand Opera House for first class attractions, and brought here Richard Mansfield, Rosina Vokes, the Original Bostonians, Margaret Mather, E. S. Willard and the Pitou Stock Company. During late years he managed the engagements of a number of prominent musical stars in Cincinnati, including Sousa's Band, which always played here under his management. Mr. Ballenberg was born at Frankfort-on-the-Main in 1840, and came to America with his parents in 1854, when only fourteen years old. He was a musician, playing first flute in several bands and orchestras. He did much for the musical fame and advancement of his adopted city, and enjoyed the highest respect of the community. He is survived by a widow, three sons, Leigh, Myron, and Robert, and a daughter, Caroline Ballenberg. The funeral took place Monday morning, June 1, from Spring Grove Chapel, Cincinnati.

American Institute Recital.

The American Institute of Applied Music, Kate S. Chittenden, dean, held the closing students' recital of this, the twenty-second season, at Chamber Music Hall May 27, a program of sixteen numbers interesting the audience. Graduation certificates, diplomas, synthetic teachers' certificates and grade credentials were awarded. At no time has a better exhibition of the ideals and results come before the public. The pianists of the occasion were Florence H. Carman, Samuel K. Trimmer, Mabel Besthoff, Miriam Steeves, Henrietta Buckler and Louise May Hopkins. The young girls played with clear technic and a striving for the true expression of the music. The singers were Katharine Walker, Mabel C. Rogers, Alexander Flandreau, Helen Todd, Adelaide O'Brien and Miss Tillotson, and their characteristics were ease of tone emission, clearness of enunciation in English, Italian and French, and style. The violinists were Josephine McMartin, Sacha Jacobsen Kussewitzky and John Frank Rice, who played with good tone, overcoming the difficulties of the instrument with apparent ease; the violin ensemble class opened the program by playing the air on the G string. A feature of the evening was the playing and singing from memory, showing thorough study and assimilation of the work performed. Following is the roster of those winning certificates, credentials, etc.:

Graduation Certificates in Piano Playing—Florence H. Carman, Samuel K. Trimmer.

Graduation Certificates in the Theory Department—Effie Bethel, Florence H. Carman, Grais Drury, Gertrude H. Spindle, Jessie Taylor, Samuel K. Trimmer, Hazel M. Ross.

Diplomas of Graduation—Florence H. Carman, Samuel K. Trimmer.

Graduation Certificate in the Voice Department—Louisa Montero, Synthetic Teacher's Certificate—Florence E. Aldrich, Minnie B. Austin, Florence M. Barnes, Effie Bethel, Vera Hamilton, Anastasia Nugent, Hattie Perryman, Ruth N. Potter, Reta V. Ross, Gertrude H. Spindle, F. Twybill Striker, Jessie Taylor, Winifred White.

Certificates for Public School Music—Marguerite Bonney, Nadie Freedman.

Grade Credentials—Barbara Clark, Evelyn Clark (two grades), Harriet Emma Clark, Eloise Close (two grades), Elizabeth Cook (two grades), Isabel Frances Conry (two grades), Annette Davis, Marion Faulks, Eliza Foerster (two grades), Helen Gaffney, Alice W. Hayden (three grades), Kenneth Holt, Helen Holbrook, Katharine S. Jaques, Max Kotlar, Kitty Lipner, Florence Marble (three grades), Annette Markoe, Florence Viola Osborn (three grades), Ella G. Pearce (three grades), Mary E. Pinkham (two grades), Katharine E. Quackenbos, Mildred Smith (two grades), Inez Arline Stevens, Florence May Towner, Agnes Woodruff.

Competitive Scholarships in Piano Department—James Allen Archer, Isabel Baird, Florence Carman, Barbara Clark, Islay MacDonald, Josephine Parsons, Mabel Ritti, Reta Ross, Helen V. Sherman, Clarence Simoni, Jessie Edith Taylor, Witta Thomas, Samuel K. Trimmer, Bessie Van Bomel.

Lilli Lehmann had her old-time success at a song recital given by her recently in Freiburg.

BUFFALO.

BUFFALO, N. Y., May 29, 1908.

Last week a concert was given at Convention Hall, under the direction of Rudolph Bismarck von Liebhich. Four young pianists who have been studying with Mr. von Liebhich made their debut. The following group of embryonic artists was listened to with close attention: Ethyl McMullen, Allene von Liebhich, Marie Toegel and Leon Wladslaw Inda. William J. Gomph, at the organ, and Mr. von Liebhich, at the piano, played the orchestral accompaniments, the latter written and arranged by the last mentioned musician. In the first number, the Beethoven concerto in C minor, op. 37. Mr. Inda was the solo performer, playing entirely from memory with ease and facility. Miss Toegel's modest demeanor and real artistry won applause and a recall. She gave a beautiful interpretation of Chopin's concerto in F minor. She responded with a Chopin etude. Much interest was felt in the appearance of Allene von Liebhich, who has just attained her sixteenth birthday. By persistent work and practice, Miss von Liebhich has obtained recognition of her acquirements. Her debut as a concert pianist was also her farewell to Buffalo, as she has been engaged to go "en tour" with the Boston Festival Orchestra through several New England States. After playing fantasia in F minor, Chopin, the young pianist was recalled five times. The instrumental part of the program ended with a brilliant performance of the Liszt concerto in E flat major. Miss McMullen's rendition indicated an intellectual grasp of the composition. Great praise is due William Gomph for the masterly support he gave. He is a thorough musician in every sense of the word. Between the playing of the concertos, two Buffalo singers were heard. Mrs. Gilbert Brown Rathfon was, previous to her marriage, well known in Washington, D. C., as a church and oratorio singer of note. She was urged to sing on this occasion. Her only number was "Die Lorelei" by Liszt. Mrs. Rathfon's high soprano voice is well suited for dramatic music. One is charmed by her graceful presence and repose of manner. John J. Ball's big baritone voice filled the hall. His selections, "Die Allmacht" (Schubert) and "The Horn" (Flegier), were applauded. His success as a busy vocal teacher precludes the acceptance of many concert engagements. The duet, "Spring Pastoral," Saint-Saëns, sung by Mrs. Rathfon and Mr. Ball, concluded a novel and instructive concert.

* * *

The best concert ever given by Harry J. Fellows and advanced pupils, assisted by a chorus choir of eighty voices, took place Tuesday evening at the Delaware Avenue Baptist Church. The assisting talent follows: Marie Tolsma, soprano soloist, of West Avenue M. E. Church; Mabel Cohen, soprano, Temple Beth Zion; Dorothea Hollister, soprano soloist, St. Paul's Cathedral; Edith Thayer, contralto soloist, Linwood Avenue M. E. Church; Mrs. Walter Willis, contralto, First Presbyterian Church, Lockport, N. Y.; Albert F. Hagar, bass soloist, St. Paul's Cathedral; Fred Star True, bass soloist, Delaware Avenue Baptist Church; Mary McClelland, soprano; Mrs. Harry Griffin, contralto. The last three mentioned, with Harry Fellows, tenor, comprise the quartet of the church. Last, but by no means least, W. Ray Burroughs, an excellent organist pupil of William C. Carl, whose organ selections, allegro appassionata, Guilmant; concert fantasia, "March of the Men of Harlech," were played in masterly style. The selections sung were from "Der Freischütz," "Mitrane," "Herodiade," "Faust," "Queen of Sheba" and "Samson and Delilah"; the choruses from "Lohengrin" and "Tannhäuser"; trio from "Faust," well sung by Miss Hollister, Max Davis and Albert Hagar, and the quartet from "Rigoletto" by the Baptist Church choir, Mr. Fellows singing the preliminary solo better than he ever sang on any previous occasion. The ensemble was also admirable. Mr. True's solo, the bass aria, "She Alone Charmeth My Sadness," from the "Queen of Sheba," won great applause, for this newcomer, formerly a member of the Park Baptist Choir, of Hornell, possesses a bass voice of beautiful quality, smooth, round, flexible. His diction and phrasing were excellent. Miss Cohen, a young singer, gave a joyous interpretation of "La Villanelle." It seems invidious to make any comparisons where all did well, with perhaps two exceptions, where timidity may have been the cause. The chorus singing was praiseworthy.

* * *

Otto Hager is one of the best piano teachers on the East Side. He is not only a fine musician himself, but he has the rare gift of imparting his method. His pupils are doing splendid work, and do credit to an earnest, enthusiastic teacher, whose standard is high.

* * *

Another fine teacher who achieves splendid results, and who will tolerate nothing superficial, is Alice Lathrop Scott, of Dorchester road. The young violinists who gave a recital on Monday evening are making rapid progress, and will in course of time become finished artists from the benefit derived from thorough instruction. VIRGINIA KEENE.

A Great Young Violinist.

The Pugno-Spalding tour of the principal cities of Italy, which has just ended, was nothing short of a continuous triumph. For their first concert the artists were engaged by the Quartet Society at Bologna, a city which for generations has been the center of fine music. There Pugno and Spalding scored a pronounced success. La Patria, of Bologna, that great Italian authority on all the arts, said: "The program's greatest attraction was the famous 'Kreutzer' sonata by Beethoven, which was executed perfectly, both for excellence of style and for precision of details on the part of the pianist Pugno, and equally on the part of Spalding, the violinist, a young man of rare artistic gifts and serious and scrupulous correctness of expression, which fully justified having selected him to take part in such an important concert as this."

In Genoa the young American met with a like reception, scoring an instantaneous success, as the leading paper of the place, the *Caftaro*, testifies: "The violinist Spalding, until now unknown to our public, played the prelude of the sixth sonata of Bach, and the romance in G by Beethoven, besides the very difficult study in octaves by Paganini-Nachez, and proved to be an excellent executor, possessing a profound technique, and an interpretation of the highest artistic value. The clearness of his singing tone, the splendid intellect, the intonation absolutely perfect, the masterful technique, make of this American a great violinist."

The ovation accorded the artists in Florence (the Italian home of Spalding, and where he has played many times) was spontaneous and warm. In referring to Spalding's success, the *Fieramosca* says: "After having successfully overcome the dangerous comparisons in the famous Bach chaconne, he stamped himself as one of the greatest of violinists."

Another paper says: "Pugno and Spalding played together in the first and last number of the very interesting program, executing with severity of style and classical purity the sonata in F minor by Bach, and with great sentiment and sublime color the 'Kreutzer' sonata by Beethoven, which, especially in the variations of the adagio, caused a vivid impression."

Their fourth concert was in Naples, where both Pugno and Spalding appeared for the first time and both were accorded an unusually warm reception. Speaking of Spalding one of the critics says: "Spalding possesses vivid color and sentiment. In the prelude of the sonata of Bach and in the adagio by Mozart he obtained very good effects and he was greatly applauded in the capriccio by Benda, and in the polonaise by Wieniawski." Another one says: "Spalding, the young American violinist, is already a very valuable artist, possessing an efficient and correct technique and a very perfect sentiment of interpretation."

The sixth appearance was at Rome, where they were engaged to play with the St. Cecilia Orchestra. The *Tribune*, the most important journal in Rome, says: "Albert Spalding, the violinist, who, for the first time, played before a Roman public, made a most delightful impression. Correct and elegant executant, excellent interpreter of the finest style, he was greatly admired in the concerto by Bach, which he played with rare expression, in the adagio of the fifth concerto by Mozart, in the 'Abeille' by Schubert (so exquisitely played that he was compelled to repeat it after insistent and warm ovations), and in the polonaise by Wieniawski, in which he conquered with the greatest masterfulness the most important difficulties."

In Milan, the pivotal point of Italian music culture, the home of La Scala, young Spalding came with his fiddle and was heard. What he accomplished is best explained by the reproduction of the criticism as it appeared in *La Perseveranza*: "Albert Spalding, the young violinist, up to now unknown to our public, had a really warm and enthusiastic reception. He is a great executant, possessing unusually good qualities. His tone is powerful and vibrating, whilst exquisitely sweet at the proper moment. His intonation is precise without the least fault, perfect in mechanism, even in the most difficult parts. In other words, he is a complete master of all the resources of the violin."

Spalding will rest from now until October, when he will play two concerts in London, Safonoff conducting. In November he will sail for America to begin his American tour under the management of R. E. Johnston. He will open in New York with the New York Symphony Orchestra on November 8 at Carnegie Hall.

Frederic Mariner's May Recitals.

Leila Thompson, who played the last recital in Frederic Mariner's May series, not only gained much commendation and praise for her excellent performance, but also for playing her program in the brilliant and scholarly manner that she did. Mr. Mariner, her instructor, gained still more credit for his painstaking and careful work with students. Miss Thompson, who is a native of Spartanburg, S. C., at present located in New York, is already achieving successful results in teaching, and during the present season has, under Mr. Mariner's guidance, memor-

ized and worked up a repertory of piano compositions from which her program was selected.

Her work is thoughtfully developed, her effects, both musical and dramatic, well conceived and rendered with artistic effect.

Especially attractive in Miss Thompson's playing are the marked contrasts in her effects and the ease with which she passes from the light to shade in music. Strong rhythmic sense and great appreciation of all dance forms enter largely into Mr. Mariner's successful teaching, and this influence has great weight in Miss Thompson's playing, as it also has with his other pupils.

Mr. Mariner in this closing series of recitals has accomplished much and extended his influence and reputation as an instructor who gains telling results.

Josephine Eikel, soprano, whose assistance at this recital added pleasure to the occasion, is a promising pupil of William Francis Parsons. The program follows:

Woodland Sketches	MacDowell
Asa's Death	Grieg
Anitra's Dance	Grieg
Au printemps	Grieg
Valse Arabesque	Lack
Leila Thompson,	
Vissi darte, La Tosca	Puccini
Josephine Eikel,	
Air de Ballet	Moszkowski
Preludes, C minor, D flat major	Chopin
Waltz, E minor	Chopin
Leila Thompson,	
Parla	Arditi
Josephine Eikel,	
Romance	Schumann
Marcel	Godard
Leila Thompson,	

CORRESPONDENCE.

Seattle.

SEATTLE, Wash., May 19, 1908.

Karl Schwerdtfeger, baritone; Louis Dimond, pianist, and Moritz Rosen, violinist, were the soloists at the last concert of the Seattle Choral Symphony Society, directed by James Hamilton Howe. The society sang choruses from "Elijah" and "The Messiah." Mr. Schwerdtfeger sang lieder by Hiller and Hildach, and the "Toreador Song" from "Carmen." Mr. Dimond played numbers by Chopin, Moszkowski and Liszt. Mr. Rosen played works by Viennetemps and Lalo. The society will present "Samson and Delilah" June 4, with Mary Louise Clary as Delilah.

Moritz Rosen and Louis Dimond united in a sonata evening at the Columbia College of Music recently. They were assisted by Mrs. Lionberger-Scott, contralto. The pianist and violinist played sonatas by Grieg (op. 13) and Rubinstein (also op. 13). Mrs. Scott sang Henschel's "Morning Hymn" and an aria from the Goring-Thomas opera "Nadeshda."

George H. Raymond was the soloist at the piano recital given Thursday evening, April 30, at Johnston Company's Recital Hall, singing Aylward's "Beloved, It Is Morn," Hawley's "The Sweetest Flower That Grows," and Mrs. Beach's "The Year's at the Spring."

The third annual recital by advanced pupils of John J. Blackmore took place Wednesday evening, May 6, at the Unitarian Church.

Pupils of Ella Helen Boardman were heard in recital at Johnston Hall, Tuesday evening, May 5. Arias and songs by modern composers were sung by the Misses Skelton, Deighton, and Talbot, and the Messrs. Craig and Boardman. Mr. Gastel, cellist; Mrs. Bentley, and Miss Langer, accompanists, assisted the vocalists.

Edmund Butler gave his forty-fifth organ recital Sunday before last, assisted by Mrs. Frank Duane Brundage, a recent addition to the musical coterie of Seattle. Mrs. Brundage, whose voice is a dramatic soprano, sang very pleasingly "My Redeemer and My Lord," by Dudley Buck, and Faure's "Sancta Maria." Gomez Richards' baritone solos, "The Trumpet Shall Sound" and "There Is a Green Hill," by Gounod, were artistically sung. "O, Divine Redeemer," was given an excellent rendition by Miss McKilligan, and Mr. Butler's organ numbers were up to their usual high standard.

Dr. Frank Wilbur Chase played an overture by Dudley Buck, the Schumann "Traumerei," and works by Hatiste, Bendel and Gounod at the organ recital in the First Presbyterian Church, May 16. Nina Martine Hatcher, soprano, sang "With Verdure Clad," from "The Creation," and "Adore and Be Still," by Gounod.

The first meeting of the recently organized Northwest Music Teachers' Association will be held in Seattle, June 30 and July 1 and 2. The officers of the association are preparing an elaborate program. Many prominent educators and musicians will attend the meeting. The officers of the association are: President, Lucy K. Cole, Seattle; vice-president, Edmund K. Myer, secretary, F. F. Beale, treasurer, Mrs. F. W. Chase, Seattle; chairman executive committee, Edwin Cohn, Seattle; chairman program committee, James Hamilton Howe, Mus. B., Seattle; State vice-presidents—Washington, Prof. Albert Gray, Whitworth College, Tacoma; Oregon, Mrs. W. E. Thomas, Portland; Idaho, Prof. L. J. Cogswell, University of Idaho, Moscow; Montana, Vernon E. Mattoch, Butte.

Columbus.

COLUMBUS, Ohio, May 30, 1908.

Arna Broekhoven and Joseph Broekhoven will sail June 3 for Europe, where they will spend the summer studying piano and violin. These young people are among the serious and painstaking teachers of the city.

Helene Pugh, who has been studying piano in Vienna for the past few months, will return to Columbus in July, where she will spend the remainder of the summer with her mother. Miss Pugh's father died a few weeks ago, and this news has almost prostrated her. Mrs. Pugh will probably return to Vienna in October with her daughter.

Grace Hamilton Morrey has been invited to give the closing recital at the Ohio Music Teachers' Association, which meets in Toledo the latter part of June. In this association recital Mrs. Morrey will have the assistance of John Hizey, violinist, a brilliant artist of the Hans Sitt school in Leipzig.

Herman Ebeling had a large class of pupils give a recital in his studio recently. This was the first of a large number of teachers' recitals for the season.

Among those teachers who have annual students' recitals are Frances Houser Mooney, Rosa L. Kerr, Grace Hamilton Morrey,

Ella May Smith, Nora F. Wilson, Emma Ebeling, Hedwig Theobald, Clara Michel, Emily McCallip, Messrs. Ebeling, Eckhardt, De Witt, Preston and Murphy.

The past year has been a busy one musically. Besides the foreign artists who were heard in concert here the following resident artists have made successful public appearance: Grace Hamilton Morrey, Elizabeth Rindsfoos, Marie Hertenstein, Mrs. Wilbur Thoburn Mills, Margaret Burkley, Emily Benham, Franc Ziegler, Reginald Hidden, David Sherry, Mrs. Amor Sharp, Millicent Brennan, Margaret Parry Hast, Mrs. Claire Graham Stewart, Edith Sage MacDonald, Mrs. Joseph Drake Potter, Miss Hedwig Theobald, Theodore Lindenberg, Cecil Fanning, Amor Sharp and Oley Seaks.

The Männerchor will give a festival concert, October 26. The following evening the Women's Music Club will present

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Cecile Chaminade, the celebrated French composer-pianist, with her concert company.

Hans von Schiller, the Chicago pianist, who lived for a short time in Columbus when he first came to America, will appear at the first Männerchor concert mentioned above. Mr. von Schiller was for a short time director of the Männerchor.

Robert Eckhardt is the newly elected director of the Liederkrantz Singing Society. Mr. Eckhardt is one of the leading teachers of singing in Columbus.

Mrs. A. Busse, who is a granddaughter of the late Theodore Kullak, of Berlin, is now coaching with a prominent teacher in Berlin. Professor Busse, of Ohio State University, will spend the summer with her and the children in Berlin, and all will come home together in October. The first Twilight Concert for the season of 1908-09 will be given late in October by Mrs. Busse.

ELLA MAY SMITH.

Louisville.

LOUISVILLE, Ky., May 29, 1908.

The second concert of the Musical Club was given on May 19. Four choral numbers appearing on the program. These were the "Ball Scene" from "Romeo and Juliet," "Sir Frederick Bridge's cantata, 'The Forging of the Anchor'; a 'Sailors' Chorus,' by Dudley Buck, and Costa's 'Triumphal March,' from 'Naaman.' This concert served to introduce Mrs. George B. Gookins, who revealed a voice of great beauty and volume, which she uses with charming effect. Johannes Miersch was also heard for the first time, and his masterly playing of several violin solos was an important feature of the concert. Emiliano Renaud, a young pianist of ability; P. J. Schlicht, baritone; G. B. Gookins, bass, and Dr. Noble Mitchell, tenor, were the other soloists. Mr. Gookins has labored earnestly with the chorus and has produced surprisingly good results.

On the afternoon of May 20, the last musical meeting of the Woman's Club was held, the subject being "The Year's at the Spring." Mrs. Americus Callahan, formerly of this city, but now of Chicago, was the vocalist. Mrs. Callahan's voice is peculiarly adapted to music of this character, being deliciously birdlike and tender in quality, with an indescribable personal charm. Her songs were all suggestive of the season, and were by Liza Lehmann, Clough-Leighter, Rubinstein, Franz, Reger, Schubert, Goring-Thomas, Mildred Hill, Rogers, and Edward Schneider, the last being dedicated to Mrs. Callahan and sung from manuscript. Several piano solos by Mrs. Edwin Whitney contributed greatly to the beauty of the program, and Mrs. Newton Crawford's accompaniments were, as always, most charming.

K. W. D.

St. Paul.

ST. PAUL, Minn., May 28, 1908.

The very brilliant musical season of 1907-8 in St. Paul practically ended with the splendid concert given by the Minnesota Boat Club on April 20 in the Auditorium. Olive Fremstad and the Apollo of Minneapolis, furnished the program, which, for Madame Fremstad, consisted of the "Dich theure Halle" from "Tannhäuser," a group of Grieg songs and the finale from "Salome," with Arthur Rosenstein at the piano. The Apollo Club, one of the finest organizations of

male singers in America, for several years under the direction of H. Woodruff, covered itself with glory, singing a long and varied program, both a capella and accompanied, with rare effect. The Minnesota Boat Club never does anything by halves, hence the stage appointments and setting were unique and artistic. The audience was large and representative of St. Paul at its best.

A benefit concert was given by Carrie Zumbach, assisted by Claude Madden, violinist; H. E. Phillips, baritone, and two Scandinavian and German singing societies, on the evening of April 28 at Park Congregational Church. A goodly sum was netted for Miss Zumbach, who goes abroad to study for a year or two.

The Symphony Orchestra Association has engaged Walter H. Rothwell, formerly with the Savage Opera Company, as its conductor for next season, and Mrs. F. H. Snyder will be business manager. The official board will remain practically the same, C. O. Kalman, president; C. W. Gordon, vice-president; Gustave Scholte, treasurer, and R. K. Armstrong, secretary, with seventeen influential directors. So admirable was the management of Mr. Kalman and his able assistants last season that but 80 per cent. of the guaranty was called for, although several more concerts were given and more expensive artists were employed than during the preceding season.

The new Institute of Arts and Science, patterned somewhat after the Brooklyn Institute, promises to be the most potent factor in the intellectual and artistic betterment of St. Paul. Great things are planned by the strong men who are behind it and who, last season, gave us more than a taste of the feast in preparation. Lectures, concerts, day and night schools and study classes along many lines have been arranged by men who never fail in what they undertake. C. W. Ames is president; Dr. Arthur Sweeney, vice-president, and the membership includes a long array of substantial citizens. Watch St. Paul!

L. B. D.

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